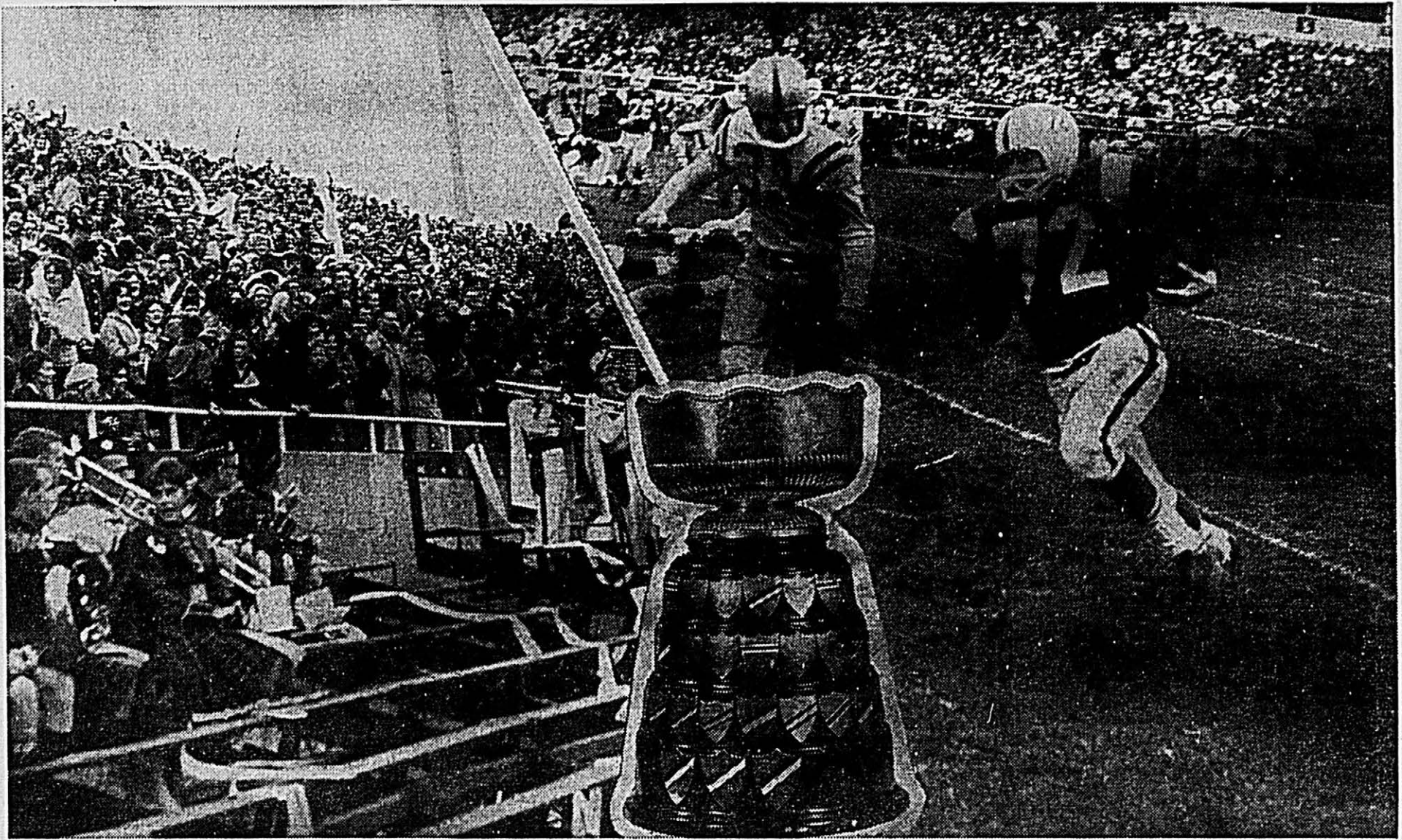


Fight 'Em Till They Die



why
is
queen's

MCGILL DAILY

Vol. 52 — No. 41

FRIDAY, NOVEMBER 16, 1962

3 cents

In
Kingston?

Ontario Braces For Red Horde

Kingston Ducats Still On Sale; Early Train To Depart At 8 am

"Come back with my ties," screamed the railway inspector, as he stood on the vacant trail of land leading west from Montreal. Someone had stolen the track from Montreal to Kingston, but all is not lost, the Big Red Train will roll — the Scarlet Key, employing tricky methods and strong-arm tactics, have not only located the missing iron and lumber but reinstalled the apparatus.

Eight am tomorrow is the time for the all-important test — are the rails the right distance apart? Be on the train and see. \$6.75 buys a train ticket; \$2 guarantees all damage. The bond will most likely be returned. Only \$1.50 gets one into the stadium to see a mammoth clash between the Redmen and the Gaels for the Yates Trophy. This article of silverware is regarded with some prestige by those in possession and certain local authorities feel that the cup should return to this seat of learning.

Kickoff for the showdown occurs at 1 pm under the bright sunlight and it is rumoured that about one half thousand, or so, McGillsians have already signed up to watch the battle. A multitude of superb seating positions are still available at the SEC Box Office and

for those who do not wish to have to carry the whole seat, tickets for same are available and only these need be carried.

Red and White Sweaters and Toilet Paper are the order of the day and obvious types of liquid refreshment are not — at least not in the stadium. Kingston's finest will be on hand to frisk one and all, and claim proficiency at the task. They get points for smashing bottles.

People in the know suggest that all bottles be left at the station during the fray or wallets may lose some weight.

Stadium seats only remain on sale here until noon today and train tickets until 4:45 pm. Game seats may also be bought at the stadium gates by people who failed to arrive on time at the Cro-Magnon House vending window.

Box Office star, John Ford, insists that less people will remain in town tomorrow than attended the last Estonian Students' Society meeting in the Union. As one high-ranking observer put it, "Climb aboard the band-wagon and join the bash. What's one day out of a whole year?" — definitely an astute comment.

Asia Week Tickets Sell

Tickets for the various events of Asia Week, beginning November 26, will be on sale at the Union Box Office, starting today at 12 noon.

The Big Showdown: Tomorrow Afternoon

by BOB COHEN
Sports Editor

Tomorrow afternoon at 1, the drama unfolds at Richardson Stadium in Kingston. Fifty-six athletes will bring the 1962 Senior Intercollegiate Football Season to a climax when they, in the persons of the McGill Redmen and the Queen's Golden Gaels begin to play.

The 1962 campaign for both clubs started months ago beneath the cold clouds of early September skies. Tomorrow afternoon all the hard work, the aggravation and the jubilation of a tight regular schedule will finally be inscribed into the history of the league.

As football games go, this one should be a natural. McGill's defensive might against Queen's high-powered offence. In the two tilts to date, the muscle has come out on top.

In the first game in Montreal the Gaels came in fat, ready for the kill. They couldn't move the ball against McGill the way they had against Toronto and Western. They panicked.

The Redmen defence played high-pressure football forcing fumbles and weakly thrown passes. The Tricolor wilted under the surge and set the stage for the finest Redmen offensive game of the season. McGill carved 38 notches in the scoreboard to clip Queen's by 14.

Back in Queen's the following

Bus Passes Available

M.T.C. student bus passes will be distributed at the Registrar's Office, starting today at 9 am.

week it was a different story with the same ending. The Redmen never really mustered a driving offence. The defence however was impregnable and McGill forced Queen's into the fumble that eventually meant the game. Now comes the third round. What do we expect?

Well first of all, the McGill offence is just too good on paper to be held to the mediocre type of performance it has been giving so far. All the motivation is there. Fellows like Skypeck and Monteith will be playing their final games in the Red and White harness. They don't want to leave, losers.

We look for George Telesh to blossom as a big gun in the Redmen backfield. Telesh has been hampered by a broken finger all season long. This will only be the second game that Telesh has played without the benefit of a cast. There is cause to believe that there aren't many better all-around backs in the league than number 73.

Since the second game of the season, the Redmen have had the finest defence in the intercollegiate loop. With all personnel but Tony Blair ready to roll, there is cause to believe that this digging dozen will be up to meeting the challenge. They'll have to be!

We expect to see the Gaels come out passing more. We also ex-

pect to see Young do less ball carrying. His best plays are right in the middle and there's just nobody that's going to move Feidler out of there.

Special Returns

The special train, with most fans, will arrive from Kingston at 9:30 pm tomorrow at Central Station. The team will arrive at Windsor Station at 10:45 pm.

We wouldn't be surprised to see Young doing a lion's share of faking. The Gaels have had some good success off tackle against the Red and White and we expect to see Edwards lugging the leather more than he has in the past two games against the Redmen. Two things of note. Climatic conditions in Kingston have been excellent all week and the field will probably be in top shape.

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BYLINE C.U.P.

Excerpts From Canadian University Press
by
EVE COUPLAND

Every week approximately sixty campus papers are combed for information reflecting an opinion on a specific issue. The result is, to the best of our knowledge, a representative sample of Canadian Campus opinions. This week, the topic is religion. The excerpts below show how God, Religion and Faith are being questioned by University students across the country. The opinions were not always those of atheists or agnostics, yet always there seemed to be an admission of something lost...

THE SILHOUETTE (HAMILTON, ONT.)

At McMaster's an eager crowd of more than 500 listened to four professors discuss "Atheism". Dr. B. Banaschewski, of the mathematics department had this to say:

"When one formulates arguments for his atheism, one is constructing a rational edifice to endow it with intellectual respectability. When one presents this, it may not carry the power of conviction because the conviction is built up 'a priori'."

Following Dr. Brinaschewski Professor R. K. N. Crook of sociology at McMaster defined religion as "action directly oriented to ultimate ends" and distinguished between two types of religious systems, the supernatural and the ethical. The supernatural type holds the existence of a supreme being; the ethical does not. He added that the functions of religion were the reduction of uncertainty "belongingness" (through group action), motivation (giving legitimacy to things people don't like doing), and consolation for pain and death...

THE RYERSONIAN (TORONTO)

A columnist for the paper explained the history of religion, and its end...

"A long time ago, after the monkeys and the sea, a concept began. A concept to soothe the inconsolable, to organize confusion, and to explain the inexplicable. This concept phoenixed from the ashes of Chaos. Man has arbitrarily labelled it Religion. This Religion needed a leader. Man gave it one, God. God was the fountainhead, the beginning. He was omnipotent omniscient and forever. God is now a hitching post and a whipping boy. God is a new Easter hat, and stifling organ music on a hot July day. God has many appellations: Buddha, Tao, and Money... To Neanderthal man, God was a bolt of lightning... God explained where there was no explanation.

... Religion began in awe and has fallen to a ritual, observed 52 times a year. On Christmas, Santa Claus is a bigger image than Christ in a manger. On Easter, the Easter Bunny is thought more of than the lifeless body of Christ impaled on Man's foolishness... The threat of hell is laughed at. The threat of Santa Claus forgetting on Christmas morn holds more kids in check than the threat of God forsaking them."

THE ATHENAEUM (WOLFVILLE, N.S.)

The students at Acadia were told at the last Founder's Day Ceremony that they were being educated "in the sense of moral and spiritual self-hood achieved in a Christian atmosphere."

Dr. M. Mason, a graduate of Acadia stated that: "Acadia University began with the conviction that wholesome character could be fashioned only if education were built on the foundations of strong religious beliefs." Pointing out that wellrounded characters were too often missing from some campuses, Dr. Mason cited examples where moral decadence had set in.

"We are living in a day when character-building forces of the community have suffered sad depletion. As a result we are definitely in need of Universities like Acadia which possess definite religious aims and are in a position to take up much of the slack in religious atmosphere once expected in a larger measure from the community."

THE VARSITY (TORONTO)

And then there are the radicals. There is one of Them on the Varsity staff...

"WHAT HAPPENED TO GOD? Religion today is 'fun'. Religious clubs boost their membership potential with sing-songs and kissing-games as evidenced by meetings recently reported in The Varsity. Even Atheism is passé. The contemporary iconoclast gets his headlines picketing the American Embassy and peddling pro-Castro propaganda... The campus thinks Pope John XXIII consists of a course in medieval history... To suggest that University students today are embroiled or aroused about religion is patent absurdity. ... Religion deals with the most basic elements of a civilization — moral values and social purpose. When religion can no longer involve the university community in its problems, is it not time for a new religion or a new civilization? Perhaps it doesn't really matter after all — but we rather miss God."

EDITOR'S NOTE: A note of thanks to Ann Beatts for her help in the cataloguing and listing of the many Campus papers. Her work makes possible this column and all the others under this banner.

Chance To Study In Foreign Lands Given Students By Fellowship Plan

Applications are now being accepted from students who wish to participate in the Commonwealth Fellowship Plan, which offers the opportunity of studying in a foreign country with all expenses paid.

Dr. Matthews, now interviewing McGill applicants, stressed the reciprocal actions of the program. Not only do several hundred overseas students visit Canada each year but Canadian scholars also attend universities in such countries as Pakistan and Ceylon. "Thus," he said, "a link is formed between the Commonwealth countries and participants are given a chance to benefit from others' experience."

Dr. Matthews remarked that the

plan covers full transportation and tuition costs as well as a generous living allowance. Partial transportation and an allowance are also allotted to the wife of a married student.

All students wishing to pursue graduate studies are eligible to apply. However, academic standing is the deciding criterion.

Despite the advantages offered by this program, scholarships often go begging for want of applicants, Dr. Matthews said. He attributed this to the fact that most students lack a "spirit of adventure. There are many applications for the United Kingdom but few for such countries as Malaya and East Africa," he commented.

He said that many students do not realize the excellent facilities offered by some universities in the more unfamiliar countries. He cited Australia's geology and Hong Kong's social science department as examples.

Dr. Matthews noted that anyone interested in this program can obtain application forms at the Registrar's Office. He mentioned several openings, in particular - Hong Kong (deadline November 23), Australia and Nigeria (deadline December 31).

PREVIEWS

Today

SCM: Professor Dorothy Freeman, of the School of Social Work will discuss "What's Happening to Modern Marriage?" in SCM House at 3625 Oxenden at 7:30 pm, preceded by a supper at 6:30.

NEWMAN CLUB: Daily Mass, 1:05, Chapel House.

RIFLE AND PISTOL CLUB: Rifery from 7-9 pm, Pistolry from 9-10 pm, at the Rifle Range in the Gym.

MCGILL CURLING CLUB: For practice and forming teams at the Montreal Caledonia, Friday from 2-5 pm.

EUS HUMANIST CHAPTER: Presents movie "Twelve Angry Men" at P.S.C.A. at 8 pm. Tickets are available in Union Box Office: 50¢.

SOCIALIST SOCIETY: Ken Smith, National President of the International Union of Mine, Mill, and Smelter Workers to discuss his union's view of the struggle for control of the 16,000 miners in Sudbury, and elsewhere. Everyone welcome, Ballroom, 1 pm.

OLD MCGILL '63: Graduate photos: Last day for Architecture and Engineering (combined) A-G; Arch. and Eng. H-O, November 17, 19, 20, at Coronet Studios, 758 Sherbrooke W.

CANADIAN AERONAUTICAL INSTITUTE: Important Meeting, all Engineers welcome, in the Eng. Building, Room 117 at 1 pm.

HILLEL: David Kauffman will lead a group discussion of "Judaism: A Portrait" by Leon Roth at Hillel at 1 pm.

UNITED CHURCH STUDENTS' FELLOWSHIP: Executive meeting at 3508 University St., from 1-2 pm.

PSYCHOLOGY CLUB: Dr. Eva Lester of the AMI will speak on "Psychiatric Aspects of Adolescence," at P.S.C.A. at 1 pm, 15¢ admission for non-members; membership

registration before and after the meeting.

CUSO: Opportunities for Service Overseas in Club Room of the Union at 1 pm.

ISA: Dance in the Union Ballroom at 8 pm; ladies free, gentlemen \$1.00.

Saturday

UKRAINIAN CLUB: Annual Student Ball in the Ballroom at 8 pm. Admission: \$3.00 per couple for students. Refreshments will be served.

CHAMBER MUSIC RECITAL: Program by McGill students consisting of works by Beethoven, Brahms and Shostakovich in Redpath Hall, November 17, 8:30 pm; Violin: Arthur Tucker; Cello: Marilyn Smith; Piano: Kathleen Kasper.

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Nominations are called for the following positions:

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VICE-PRESIDENT

SECRETARY-TREASURER

All nominees must be in 5th year and nominations are to be accompanied by 15 signatures of members of the EUS, who in 5th year.

All nominations are to be submitted to the janitors' office, McConnel building by 1 pm on Thursday Nov. 22nd.

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NFCUS Travel Dept., 45 Rideau, Room 406, Ottawa.

Profs Plug Professions During Commerce Rift

by ANNE BEATTS

The Commerce Undergraduate Society last night presented the '62 version of the annual Professors' Rift to approximately forty enthusiastic Commerce students in the Union Ballroom.

CUS President Ros Hyman moderated the two-hour struggle for supremacy between Professor Woods, of the department of Labour Relations; Professor Pugsley, of the department of Business Administration; Professor Byrd, of the department of Accounting; and Dr. Armstrong of the department of Economics. Professor Marshall, also of the department of Accounting, contributed to the debate from a seat in the audience.

The four professors were admirably assisted in their intriguing if inconclusive argument by Bill Perkins, Marvin Blauer, Richard Kaiser, and Roger Gawne.

Initiation

Bill Perkins, a Labour Relations student, initiated the debate, speaking on behalf of his department. He extolled the "human virtues" and "well-rounded aspect" of Labour Relations students — and proved his point by remarking that the majority of women in Commerce were also in Labour Relations.

Marvin Blauer, in support of Accounting, claimed superiority on the basis of Accounting students' "internal control" during half time at football games, and relinquished the floor to sustained applause.

Richard Kaiser championed the cause of Economics, and devoted most of his carefully prepared but obviously unmemorized speech to criticism of his colleagues' departments.

He satirized Accounting and its representative Professor Byrd by repeated references to wildfowl. He belittled Labour Relations by the suggestion that "more relations go on in the woods than anywhere else", and, in a more sweeping statement, he implied that Real Caouette himself would be lost without the guiding influence of the science of economics (although Professor Woods seemed to be unaware of Mr. Caouette's whereabouts in any case).

Pugsley Absent

After a brief announcement revealing that the absent Professor Pugsley had been unavoidably delayed due to the special session of a night course, Economics gave way to Roger Gawne and Business Administration. Gawne, despite attractively colored graphs and the rapid citing of management statistics to prove the superiority of his department in every field, discredited himself by quoting the Tower of Pisa anecdote from yesterday's "Balance Sheet."

Professor Woods then claimed the floor to belabor his fellow academicians with caustic criticism — somewhat disrupted by the easily audible comments of a "disgruntled Nova Scotian" Commerce professor in the audience. In fact the Rift was at one point on the verge of collapse, both literally and figuratively, much to the disgust of a fellow-debater unhap-

pily seated in a precariously balanced chair.

Professor Pugsley subsequently made his long-delayed arrival in a fright wig, under the sponsorship of the CBC ("Corn, Brother, Corn."), and well-equipped with a pair of filmy red nylon visual aids in his hip pocket.

Professor Byrd, anxious to defend the department of Accounting, quickly replaced his colleague to criticize the "hopeless inaccuracies of all the other departments and to observe once again that in his department everything was accounted for, but that "there's no accounting for anyone else."

Economics' Dr. Armstrong, after distributing slips of yellow paper for the recording of possible queries from the audience, concluded the debate with a few humorous remarks directed at his fellows. The Professors' Rift concluded with a flurry of yellow paper airplanes, and both audience and debaters adjourned to the Salon for refreshments.

Erratum

The History and Philosophy of Science Society did not meet yesterday as printed the *Daily*, but instead meets next Thursday, November 22.

Polish Students' Week Will Commence Today

The second annual Polish Students' Week at McGill will be opened today by Professor Adam Bromke who will deliver the Sir Casimir Gzowski Memorial Lecture entitled "Idealism and Political Realism in Modern Polish Political Thought".

Professor J.R. Mallory, Chairman of the Department of Economics and Political Science, will officially open the eight-day Seminar.

Dr. Bromke, a graduate of St. Andrews (Edinburgh, Scotland), the University of Ottawa, and McGill University, has a history of military action, university lecturing, writing, and publishing.

The former editor-in-chief of the Radio Free Europe Journal, New York, is presently employed as Assistant Professor of Political Science at Carleton University, Ottawa.

His articles on Central and East-European politics have been well received not only in Canada but also abroad. They have appeared in such publications as International Journal, Queen's Quarterly, Revue de l'Université d'Ottawa, and Problemas del Comunismo.

Bromke has also worked as a Research Fellow in the Harvard Russian Study Centre and lectured at the University of Montreal. During the war, he was an active participant in the Warsaw Insurrection against the Nazi Occupation.

Other events planned for the Seminar include Songs and Dances of Poland on Tuesday, a Stephan Starzynski Memorial Lecture in Polish by Professor George Wojciechowski on Thursday, and a semi-formal Polish Students' Ball on Friday with dancing to the Stan Tarasowicz band.

Gauthier To Be Guest Singer At Folk Society

Claude Gauthier, well-known singer-composer, will appear at the Folk Music Society on Friday, November 23, at 8:30 pm.

Gauthier was a guest of the Society last year, and proved to be a very popular entertainer. He sings in a folk vein, and accompanies himself on the guitar.

On Saturday, November 17, he will perform at Plateau Hall with an orchestra. Tickets will be on sale at Sherman's Record Bar and at the Union, Box Office. They are being offered at special students rates of \$1.25.

Gauthier has just returned from a very successful engagement at the Playboy Club in New Orleans. While there, he was invited to perform at Tulane University, where he was very well received by over 500 students.



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SZO Meets

On Sunday, November 18, the Student Zionist Organization will hold the second of its programs under the theme "Contributions to Israel", at 2025 University Street, at 8:30 pm.

The evening entitled "Contributions of the Army", will feature as guests various members of the Israeli Army, who have had experience in World War II, the Israeli War of Independence, and the Sinai Campaign.

The program will have a new format, but will conclude with the customary folk-dancing.

CLASSIFIED ADS

Don't forget CORONET your photographer

WANTED to rent or buy - two tickets to the Canadien - Bruins game at the Forum Sat. Nov. 24. Call Maggie VI. 9-0030.

SKI HOUSE - Looking to share a ski house for winter season. House is in the St. Sauvier area. If interested call (after 6 pm); Harold RE. 8-4805, RI. 7-3619.

WANTED: Bass, chord and alto harmonicas required for ISA variety show. Owners please call Bill Kwan, CR. 1-3764.

RIDE WANTED to Ottawa; Friday or Saturday; will pay gas; charity cases; Miguel, VI. 9-1736.

WANTED — Four charming young ladies as elevator hostess for New Engineering Building. Applicants must have a sense of obligation to aiding the advancement of learning and enjoy meeting engineers. Apply to Messrs Orstien, Gilmore, Jassby and Pill, Mechanical Sciences III (c/o Porter's Office).

ROOMS St. Famille 3566 (Milton) Single or large room furnished for two, new furniture, sink, hot water, frigidaire, hot plate - Ladies preferred. VI 5-4634 — \$9. — \$12. weekly.

ALL DOUKAHBORES: get dressed and come hear Gilles Vigneault sing - Tuesday Nov. 27.

HAVE you been voting more and enjoying it less?... Perhaps that's because you haven't been supporting the New Democrats.

Literary Contest

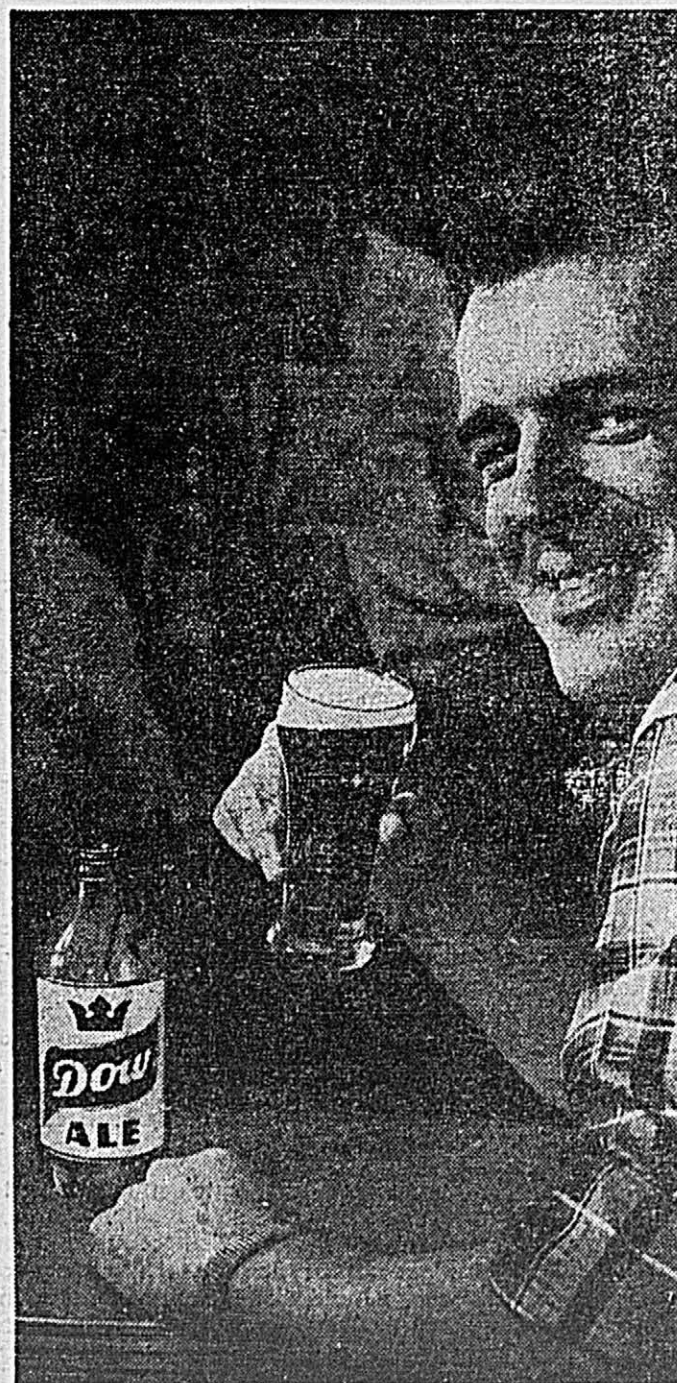
Rules of the *Daily* Literary Contest are as follows:

1. Winning entries will appear in the *Daily* Christmas Literary Issue December 12. Successful entrants will receive book tokens.
2. All entries must be typed double-spaced on one side of the paper only. Students may submit any number of entries.
3. Prose entries shall not exceed 1,500 words.
4. Entries must not have been previously published.
5. All entries become the property of the *Daily* and may be published at any time without further permission.
6. Entries should be placed in a plain envelope addressed to Literary Contest, *McGill Daily* and left with John in the Union Tuckshop.
7. Deadline is December 1.

You'll like



THEY'RE SO
GOOD TASTING



MCGILL DAILY

Fifty-second Year of Publication
The Oldest College Daily in the Commonwealth

The McGill Daily is published five times a week by the Students' Society of McGill University at 690 Sherbrooke Street West, Telephone AV. 8-2244. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Montreal. Editorial opinions expressed are those of the Managing Board and not the official opinion of the Students' Executive Council.

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IN CHARGE OF THIS ISSUE

NEWS: loose (news desk), Maria Varvarikos and Joan Spice for the first of I hope many times, Bonnie (1), Sheila, Jake and the hovercraft who are flying to Kingston, Bonnie (2), Mike for last week, Sue and Scottie the Voiceless, George who didn't do Previews, Sue the Second, Lisa the Helpful, Wanda with the presents under her, and Marlee who doesn't like nuts and still came to the printer's — thank. PHOTOS: Dave and Mary. SPORTS: I hate you all, n and Dave and snobo (may you melt under an August sun). Help, lemme outa here.

NOVEMBER 16, 1962

Now Is The Hour

In years gone by, the football faithful bid farewell to the University Band, often with a sigh of relief, as it left the field after the final game until its emergence from hibernation the following September. In the interval, McGill was a university without a band. When the occasion demanded, an extraneous band was engaged to perform as the University Band. No concern was apparent that a university of McGill's size and reputation did not possess a competent, qualified Concert Band whose presence on the football field would be one of many assignments.

The initial practice of the Band this year prophesized that the precedent established in the past would again be followed. Band members were told that the University Band would not continue as a Concert Band at the conclusion of the football schedule. Promptly, those students prepared to endure the perils of the football season for the opportunity to play in a Concert Band resigned. While their perseverance in the ideal and lack of foresight may be questioned, their reaction was understandable.

Until last year the band at McGill suffered from a general lack of organization, interest, and concrete action, which throttled not only its performance at football games but also any thought of development as a more serious musical organization whose aptitudes extended beyond the football field. An earlier editorial comment had outlined the measures taken to remedy this deplorable state of affairs. The progress achieved by the re-organization has been reflected in the creditable performances of the Band on the football field and in the ceremonies initiating the 1962 McGill 'Open House'.

The time has now come, and the materials are at hand, to establish a Concert Band at McGill. The successful organization of such an institution is mandatory to the University and its student body in two respects. A Concert Band is the external manifestation to the eyes of the outside world of the general competence of its students, and more particularly of its latent musical talent. Secondly, while such a band would increase its musical versatility beyond the limiting scope of a football marching band, it would continue to perform at football games. The existing devoted core of the University Band would be augmented by members pursuing more serious objectives in music. The greater challenge would bequeath its own rewards.

The efforts of the few persevering in their ambition of a Concert Band have crystallized in the announcement that a Concert Band will indeed be formed this year under the honorary chairmanship of Dean Duchow of the Faculty of Music and under the direction of Mr. P.J. Wilcox. The student executive of the Band will be supported by an Advisory Board comprised of three eminent members of the Graduates Society. One of these gentlemen, Mr. Robert Shaw, President of Foundation Engineering Company of Canada, was Director of the Band at McGill thirty years ago and is an enthusiastic and sympathetic promoter of the idea of a Concert Band at McGill.

Incentives to attract competent students whose time is at a premium to the Concert Band are important. The Dean of Music, speaking in a cautious and exploratory note, has suggested that if the standards of the Concert Band attain the level of other musical organizations within the Faculty of Music, members could receive university credits towards a degree. In addition, the active support and financial endorsement by the Students' Society through the Students' Executive Council cannot be denied.

Finally, the University has actively taken measures to transform the ideal of a Concert Band into a reality. A formative meeting has been called in Redpath Hall today for 1 pm under the Chairmanship of Dean Duchow, the purpose of which is to gauge the support and commitment of the student body at large, and particularly those students fortunate enough to be endowed with musical talent. Let us hope for a good response. The opportunity may never present itself again.

Letters To The Editor

Opposes Methods Of Blood Drive

Dear Sir:

I would like to add my voice to the protests against the pressure techniques used by the Blood Drive Committee. The techniques used by the announcer would be the envy of any hard-sell advertising agency or any political propaganda machine.

My office in the Chemistry Building was in the direct line-of-fire of the sound cone. I was concentrating on my own work and not consciously listening. In spite of this, I am sure that I can repeat most of the statements that were being droned over and over again. 'How would you like it if your dear ones were dying because someone was too lazy to give blood'; or was it 'How would you like it if one of your dear ones married a Negro'.

I know the motives were good, but I do not agree with your Editor in thinking this justifies the means. Most Germans and even some Canadians thought that Mr. Goebel's (sic) propaganda barrage was also directed to worthy ends.

Professor H.I. Schiff,
Department of Chemistry

Anti-CKGM Editorial Unjust

Dear Sir:

I am writing in response to your editorial comment of November 12, in which you unjustly attacked radio station CKGM.

Initially, you criticized Mr. George Davies for expressing alarm at the fact McGill students would assemble for an anti-American demonstration. At the same time you stated it was unfortunate that the above students obtained so much publicity, since they did not represent the true feelings of McGill students.

You, therefore, placed yourself in a position of disagreeing with these students, and at the same time, criticizing CKGM for taking a similar stand.

Now that the Cuban crises has nearly ended, it has become obvious that the U.S. Government was absolutely justified in its actions — a fact that CKGM emphasized from the beginning.

Its President, Mr. Geoff Stirling was kind enough to write to the *Daily* appearing in the Nov. 9th issue, explaining soberly why they backed the U.S. actions from the beginning.

This is where the whole issue should have ended. But, the *Daily*, determined to get the last word in, responded to Mr. Stirling's explanation with a completely unjustified blistering attack on all CKGM policies. Not only was this totally irrelevant of the situation, but presented a completely personal distorted view that does nothing but demonstrate the irresponsibility of some *Daily* news editors.

ALL SAINTS' CHAPEL

TRINITY XXII

9:30 am—Holy Communion
7:00 pm—Evensong
7:30 pm—Michael Oliver, (President, N. P. D., and Dr. J.B.I. Sutherland discuss Saskatchewan Medicare.

CANTERBURY HOUSE
3555 University Street

If the Managing Board of the McGill Daily has any respect for the views of others, it will apologize to CKGM for the completely childish immature statements which it made.

As a McGill student, I am ashamed to find that the leading campus newspaper must resort to such base unwarranted attacks on a popular Montreal radio station to fill its editorial column.

J. G. Sheppard,

Electrical Engineering 4

Douglas Hall Starving Too

Dear Sir:

If the unfortunate inmates of the new residences feel that the food at Bishop Mountain Hall is bad, they may be consoled by the fact that the food at Douglas Hall is worse. Our one "advantage" is that our portions are small, thereby forcing us at our own expense to live off vending machines and pizza.

As for the rearranging of food lines in the name of efficiency, I am sure that as time goes on they will find this just another instance of the inconsiderate abuse given the residents by the administrators. These abuses are endured only because there is no effective way of having our complaints resolved.

Starving and Fed-up.

Criticizes CKGM Proposals

Dear Sir:

Mr. Stirling attempts to justify the suggestion made by George Davies over CKGM that a Royal Commission should be established to make an enquiry into the developments of political beliefs on Canadian campuses by claiming that such an investigation would be warranted if we are being indoctrinated by "biased political teachings."

Obviously CKGM feels that we are being indoctrinated by "biased political teachings"; for George Davies recommended the es-

tablishment of a Royal Commission to investigate such a situation. On what grounds does CKGM make such grave charges? On the fact that a handful of students out of the many thousands in Montreal picketed the U.S. Consulate and were "in favour of these Russian bases remaining", which, says Mr. Stirling is "in essence... what the pickets represented." He ignores the fact that several hundred university students demonstrated against those few who were picketing the U.S. Consulate. Secondly, those picketing the Consulate did not wish Soviet missiles to remain in Cuba but were protesting the high-handed manner in which the U.S. declared Cuba quarantined without recourse to the United Nations, or consultation with its allies and in flagrant violation of International Law which it forever urges others to abide by.

I condemn Mr. Davies' and Mr. Stirling's statements as rash and irresponsible because they have drawn false conclusions from false assumptions and sought to tar university students in general for the political views held only by a few. Moreover, these students have a perfect right to express their views publicly. Just because they do not concur with the views held by Messrs. Davies and Stirling is no cause for alarm and the hasty summonings of Royal Commissions to make them toe the CKGM line.

We are not being indoctrinated, Mr. Stirling, and we cherish our freedom of expression!

Paul Lamy, B.A. II

Jeannette M. Cayford

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"WHAT DOES THE MODERN CHURCH BELIEVE ABOUT MIRACLES?"
The Reverend Dr. Norman Rawson Preaching.
- 7.00 p.m. The Music of Felix Mendelssohn, Fred Barker, Tenor Soloist — Gifford Mitchell, Organist
- 7.30 p.m. Sermon Subject:
"DAWN IN THE HEART OF AFRICA"
The Reverend Eleanor Carr, Preaching.
- 9.00 p.m. YOUTH RALLY AND FIRESIDE
Miss Carr will tell of her experiences in Kenya, illustrated with coloured slides.
Refreshments will be served.

D. VI. 9-1231.

New Concert Band Meets Today

strong basis

The proposed McGill concert will be a first for McGill, as well as for universities across the country. True, there have been other bands at this University, but none have been actual University groups, representing the entire student body throughout the school year.

The new band will be on firm foundations. As of the meeting today, it will be officially recognized by the National Band Association of the United States and Canada. In fact, ties with this organization will be extremely close, as Musical Director Peter Wilcox is Chairman of the Association for Canada.

Furthermore, the American Federation of Musicians has expressed its approval of a concert band for McGill through its local here, the Montreal Federation of Musicians.

It is hoped that this foundation will be a springboard for far-flung expansion plans. The first year will probably see some concentration on events around the University proper. There are a large number of events on campus which provide ideal opportunities for a concert band to



show its capabilities. If the group shapes up as is hoped, large concerts could be held by the band itself, as well as in conjunction with other musical groups.

The type of music the band plans to play will have a direct bearing on its popularity. Selections will range from light classics, through Broadway and other show music, pops, and transpositions from major works. Wilcox has stated that the music will definitely be of a calibre to challenge and interest all performers. This, of course, is in addition to the specialized music the band will play at particular services and events about campus.

It is hoped, however, that expansion will be rapid, and

that the horizons of the group will spread. As the band becomes firmly established, there are chances for trips and performances in many places off campus. But this is in the future, although perhaps the not too distant future.

Hopes have been expressed that the band organization may grow up to the point where it could be worthy of Departmental standing in the university. Before this could come about, however, the band would have to be on a par with other musical groups on campus, principally in the Faculty of Music.

new band concept: future plans grow

The meeting today at 1 pm in Redpath Hall may see the start of an entirely new system of music on the McGill campus. Plans have been made for a three-year program of band development which requires only active student interest to carry it to fruition.

The story behind the proposed organization speaks clearly of the effort and determination which has gone into the first planning stages.

The idea of a concert system on campus was revived last year when Peter J. Wilcox became musical Director of the Redmen Band. Wilcox expressed a desire for a symphonic group which carried with it the enthusiasm needed to see such a project through. And Wilcox was not the only one.

J.G. Notman of the Board of Governors of McGill formulated this desire in an editorial in the Montreal Gazette as early as last year. Further

support and interest was found to have been present in a great number of officials at the University; so much so, in fact, that Notman remarked that if the band were to fail, there could be no one to blame except the students themselves, who in the end would also be the ultimate losers.

Lorne Gales, also of the Board of Governors, has worked long and hard for the possibility of a concert band at McGill. It was he who actually got the ball rolling this year. The Faculty of Music, through Dean Marvin Duchow, was approached with the idea of becoming a sort of parent to the new band. The Faculty consequently will aid the group, both morally, and by encouraging students to join the organization. Credit for this must be given to Dean Duchow, who has also agreed to become Honorary President of the band.

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The Pain And Worry Of The Coaching Job

"I don't know about pressure but I'm not sleeping very well lately." So speaks the coach, the man who lives and dies with each snap of the football.

Even in this short football season, Bill Bewley has found the loneliness and felt the heavy responsibility of guiding the fortunes of his football Redmen. There have been few weeks when he's found himself blessed with a totally healthy ball club. Every position has felt the pinch.

Bewley's had tremendous help from the rest of his coaching staff though. At the beginning of the season there were only three of them; Bewley, Ron Murphy and Tom Moran. Together they formed one of the great brain trusts in intercollegiate football.

A Switch

When the Redmen were devastated by Western in the first game of the season, the triumvirate moved fast to bring in a new defence. What resulted in two further weeks of practice was the hardest hitting most effective ward twelve in the league.

After the Intermediate Indians finished their season, Bewley, Moran and Murphy had three new active partners in Dave Copp, Ken Grant and John Roberts.

The youth of the staff has been a great factor. They have shown exuberance for football, a concentrated desire to win and an aplomb belying their chronological stature.

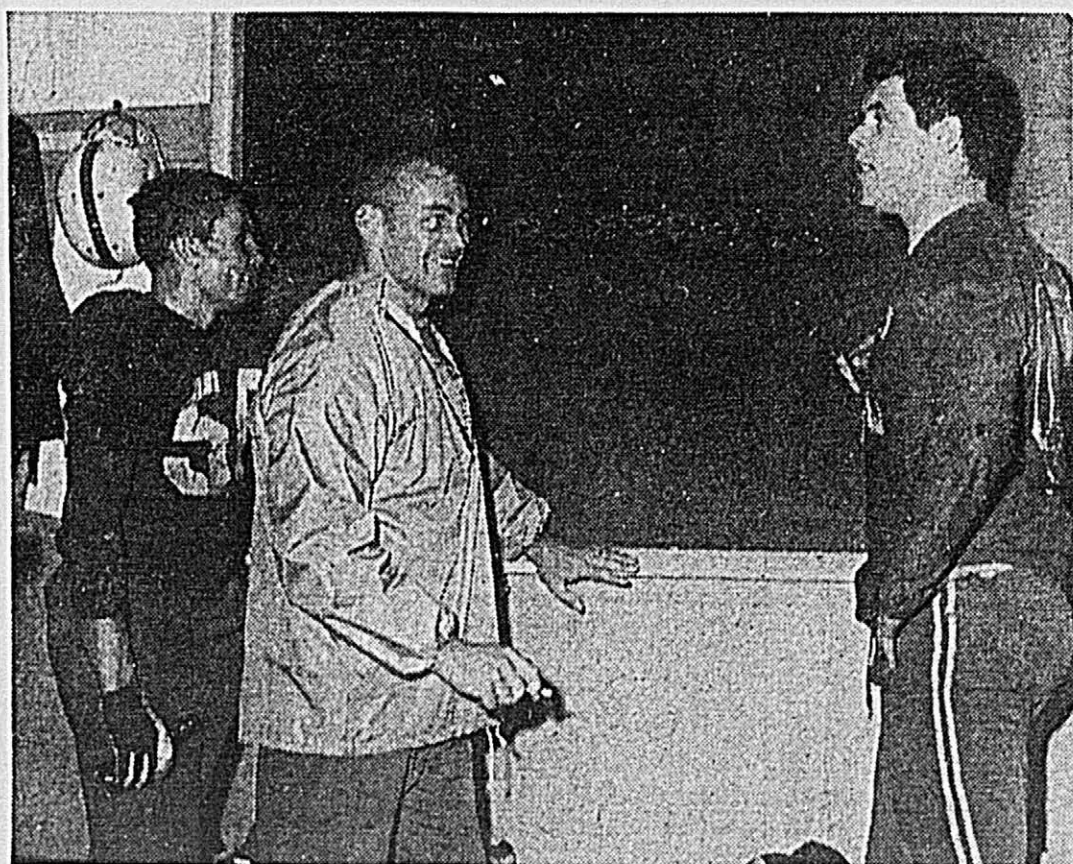


Between them, Coaches Bill Bewley, and Ron Murphy have an average age that might barely reach 30. They stand undivided in their responsibility to their team and to themselves. Once the game has started, there's little they can do but stand aside, alone, and wait to see if their pupils have learned the carefully planned lessons.

Daily Sports Feature

Photographs by
Al Magil

"This Has Got To Be It!"



Willie Lambert and Head Coach Bill Bewley look on as ace Redmen quarterback Tom Skypeck offers a comment on strategy. Lambert and Skypeck have been a devastating combination for the Redmen all season long. Lambert in particular has been a sharp thorn in the side of the Queen's Golden Gaels. The 165-pounder always seems to have a good day against the Tricolor. Last game in Kingston he scored the Red and White's winning touchdown.

Coming up — 28 hours of hell for the McGill Football Redmen. It's going to be just about that long before the opening whistle blasts, the ball is kicked, and initial contact is made. After that, 24 men on a sodden rectangle about 175 miles west of here will lose themselves in the immediate task of knocking people down and enabling themselves to stand up. Then just as fast as it began it will all, but for the shouting, be over.

In the meantime the athletes who will be out on that Kingston gridiron are living with themselves, thinking their thoughts and waiting. Here's a trend of what they're living with.

Don Taylor: Offensive end and Defensive halfback: "It's hard to tell about a game. It depends on how the guys are up for it. If we play tough we'll beat them. Man, we've got a good ball team. We've just got to play it the way we can."

Tom Skypeck: Quarterback: "It's not going to be close. It'll go to the guys who get the firstst with the mostest. I don't see a close game, I really don't. A crashing momentum is going to be carried by one team and is going to pulverize the other guys. That's the way it's got to be in a psyched up battle like this."

Fraser Allan: Inside Linebacker: "I want to win. I think we can win if we get our offence rolling."

Andy Conner: Offensive Tackle and Inside Linebacker. "I think we're due for a good game — a good all around game."

Saul Miller: Defensive End: "It's a matter of motivation. If we want to win we can."

Gavin Wyllie: Corner Linebacker: "All good things happen in threes."

Brian Marshall: Offensive Guard and Inside Linebacker: "It's been two years of a lot of work. It's about time we got paid back."

Sal Lovecchio: Corner Linebacker: "It's going to be a really good football game. We're either really going to whomp them or get beaten ourselves."

John DiFederico: Offensive Guard: "No sweat, we've beaten them twice."

The Strong Of Quarter



Here, in one quick flick of the shutter is a big. The hat is not a new potent weapon. It has a fact — protection from the cold. It is generally Redmen. His field generalship and his ability going to be big factors in the outcome of the conditions will be very good.

REDMEN FOR THE

White And Metras: Their Thoughts

Yesterday afternoon the Daily contacted Coaches Dalt White of the University of Toronto and John Metras of The University of Western Ontario. Here's what they ventured in reference to tomorrow's game.

Daily: Coach Metras, would you care to give any opinions on the championship game?

Metras: "I'll give you an opinion on the McGill field — it stinks!"

Daily: "Would you size up the teams for us?"

Metras: "Naw, I never do that sort of thing for a newspaper."

Daily: "Would you care to venture a prediction as to the outcome of the game?"

Metras: "Naw, I never do those things."

Metras wasn't much help. We then gave Coach White in Toronto a dingle.

Daily: Coach White, how did Queen's look against you last week?

White: "They looked very strong. Their ground game was excellent."

Daily: Did your defence have a good day?

White: "We played a solid second half (when the Gaels were held to six points) but we were weak in the first half."

Daily: How do you think the Redmen line will stack up against Queen's running game?

White: "You have a big tough line. As far as the lines are concerned they'll cancel each other out."

Daily: Will the condition of the field be an influencing factor?

White: "Definitely! McGill plays better football on a good day."

Daily: With Bill Bewley, one of your ex-pupils coaching the Redmen, do you have a sentimental favorite?

White: "My sympathies are certainly with Bill. I hope he comes through."

Daily: Do you have any predictions as to the outcome?

White: "It's going to be a very close ball game. Either club could win."

In our discussion with coaches White and Metras, both seemed high on the Gael running attack and the McGill aerial arm. The experts are expecting that Tom Skypeck will have to have a good day in the air to give the Redmen a big lift to victory.

Right Arm Quarterback Tom



part of the story — quarterback Tom Skypeck. Rather unimaginative purpose as a matter of considered that as Skypeck goes, so go the to fire a football with that strong right arm are championship game. As far as we know, field Now it's up to the 28 men.

PRIME E CUP...

You play the game. There is a winner and there is a loser. In 1960, the Redmen were winners. Last year they were losers. Herein we go back and look at some of the things that were said in the Daily in those two years.

Monday, November 14, 1960. "Redmen Whitewash Queen's — Take Yates Trophy 21-0." Lenny Flanz, Daily Sports Editor in 1960 had this to say. "McGill's rampaging Redmen blanked Queen's 21-0 Saturday to win the Senior Intercollegiate Football Championship for the first time in 22 years. 2500 trekked to Kingston to cheer the Redmen on to their second straight win over the Golden Gaels... The Redmen offence, with Skypeck at its helm, completely baffled the Gaels who weren't able to stop our aerial wizard... Skypeck completed 11 of 18 passes for 156 yards. Connor attempted 22 and completed only 10."

Then we were winners. The school went absolutely berserk. It was McGill's first championship in 22 years and people were happy to have the Yates Trophy back at McGill. Exactly one year later the circumstances were the same but the nameplate on the trophy sported the Tricolor.

Here's what Flanz had to say in the Daily of Monday, November 20, 1961. "The Queen's Golden Gaels... outpassed, outran and outclassed the McGill Redmen on Saturday afternoon to the tune of 11-0 to bring the coveted Yates Trophy back to Kingston for the first time since 1958... they (the Gaels) were easily the better club..."

Well, here we are, for the third season in a row, playing off in Kingston. Some weeks ago, quarterback Skypeck told us that he would just as soon play in Kingston if the team got the fan support. He felt that the Queen's field would be in better shape than the one at Molson Stadium. That it is.

The next step — who knows.

The Trainer In Sport: A Man For All Seasons



Head Trainer Jim Adams attends to Dave Morton's twisted ankle. Morton has been bothered by the ankle for the past two weeks but is ready and rarin' to go tomorrow afternoon. The offensive centre will likely share his duties with Ian Grant.

"Hey Jimmy, got any tape?" "Jim, can you fix up this whirlpool bath?"

This is just the slightest sample of the questions that Redmen trainer Jim Adams gets thrown at him every minute of the day. This has been a particularly hectic football season for the training room crew of Mr. Adams and his sidekicks Al Duguid and Albert Hunter.

Mr. Adams has been associated with McGill athletics for 30 years now. Mr. Duguid, commonly known as Duguy by one and all, and Al Hunter, are comparative newcomers to the scene.

Duguy has to be the dressing room clown. He's quick with the quip and quick on the move with some of the lasses that his "boys" squire around. The fact that the footballers are easily young enough to be Duguy's sons doesn't deter him in the least.

One of his frequent greetings is "Scribe, you can quote me as saying..." and he cut off there. Last night, though, he finished off with "...that the Redmen will win by 10 points."

Jim Adams is not as gregarious a figure as Duguy. Adams serves more as the sergeant-at-arms rather than the court jester. He has a restraining effect on all the athletes he comes in contact with, whether they be footballers or hockey players. That's before the game. When it's all over, Adams takes on a vital role. He's the man who winds Duguy's mainspring and turns him on. From that point on it's all sun and flowers.

Albert Hunter is still young to the game. Still in his early twenties, Hunter for the most part stands in the wings while his two sidekicks perform.

These three are great guys to have around. They're also vital to the well-being of every member of the football Redmen. Their combined experience makes them as good a group of trainers as there are in the league.

Daily Sports Feature

Text by

Bob Cohen

"Men, You've Been Lucky!"



Andy Connor (extreme right) points out good fortunes to a few of his linemen cohorts John Bowler, Brian Marshall, Dick Feidler and Ian Grant (from left to right). Connor is one of many Redmen who have been injured this season. The offensive tackle broke his wrist early in the schedule. The play along the line, especially the defensive one, has been an outstanding feature of McGill's overall game this season.

Frank Tindall: A Quiet Gentleman

Queen's head Coach Frank Tindall Sr. is patiently waiting in the wings. Tomorrow afternoon at 1, he and his Golden Gaels will get one final shot at the 1962 version of McGill's Redmen.

Queen's has yet to beat McGill in '62. They would like to move the pointer in the other direction. Yesterday the Daily spoke to Coach Tindall. Here's what he had to say.

Daily: How have your practises been coming off this week?

Tindall: "Pretty good. We've had good weather. Daily: That leads us to our next question. How's the condition of the field?"

Tindall: "Excellent! We have a good percentage of grass. Daily: In comparison to what you've shown against the Redmen, how do you account for your team's fine showing against Toronto last week?"

Tindall: "That's always a mystery. Sometimes it's a very little thing that will make the difference;

stopping a back by tripping him up with an outstretched arm at the last moment or having a pass roll off someone's fingertips."

Daily: What are the aspects of the McGill game that concern you most?

Tindall: "Passing."

Daily: Do you feel the Redmen defence has been making a contribution?

Tindall: "Oh yes. The defence makes the difference. Having the experienced personnel in there that you do have is a big factor."

Daily: Have you been getting the psychological

response that you want from your team?

Tindall: "Their attitude is good. We'll be up."

Daily: Would you care to make a prediction as to the outcome of the game?

Tindall: "It will be a tight one."

Redmen coach Ron Murphy seems to be taking the most blasé attitude of all. He told us last evening: "Pressure hasn't affected me. It's just another ballgame; a little bigger; a little more important, that's all. We've beaten 'em twice and we can beat 'em again but it's not going to be any easy task."

'NEATH THE HILL

with
robert prinsky
Newsfeatures Editor

The Faculty Meeting is deliberating whether to extend night leaves for women from ten to eleven at night. A youngish prof., fresh from finishing his Ph.D. thesis, rises to say that they may as well, for anything the girls can do between ten and eleven, they can do just as well between nine and ten.

Up jumps an old but athletic dowager of eighty-three. Now, now, young man, she squeaks: What you say is perfectly true, but do you realize that whatever they do between nine and ten, those dirty little creatures can do AGAIN between ten and eleven!

Happily my subject this week is not changing the leave system at RVC because (I) it's reasonable enough the way it is, and (II) I don't want to be expelled. But rather, I'm talking about debating, strange as it may seem to the uninitiated.

Those who were at the public debate this past Tuesday evening will recognize the above anecdote as one of the gems (slightly adapted) related by a rather funny chap from Oxford, in his distinctive and appropriate accent. This is all a part of the customs practiced by British and Canadian debaters, whereby one tries to intersperse as many humorous and preferably relevant comments as the speaker can think of.

Debating ground rules vary around the world. In the States, one speaks mostly on the topic and tells very few jokes; in Britain, it's mostly jokes (preferably but not essentially relevant) and very little to do with the topic; in Canada, one tries to achieve a balance by sticking in jokes at frequent intervals throughout — at least in theory.

Some people begin with about five minutes of humor, and follow it with ten of relevant material to fill up the allotted fifteen minutes. A skilled man will lead off with a joke or two, and punctuate his material with more so that the laughs keep on through his whole delivery. As many debates are decided on a house vote, a happy audience is a sympathetic one.

There was this peer, you see, who dreamt he was speaking to the House of Lords; then he woke up and found out that he was... Leeds was called the only city in the United Kingdom where you can wake up in the morning and listen to the birds coughing.

So much for English humor. The debate Tuesday was on the rather dry subject of Trade Unions, but there should be quite a fight this coming Thursday as debaters from McGill and Cornell tussle with "Resolved that God is on Our Side". No one says what Our Side is, nor, in fact, who We are. As the Americans have the affirmative they get to make the decision; they will also try to adopt our style of debating. The outcome, if not profound, should at least be hilarious.

N. Pervushin

McGill's Russian Department is branching out this year. Not only has it become separate from German, but it has acquired several new professors, amongst the most interesting of whom is Nicolai Pervushin.

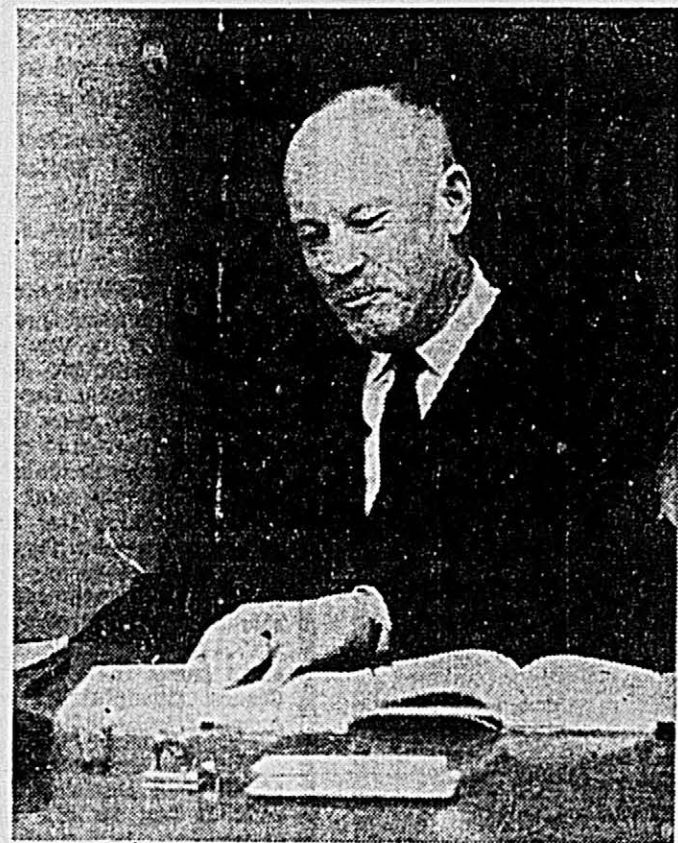
Professor Pervushin, who is here as a Visiting Professor, was born in Kazan, a town in Russian Central Asia. He went to school there, and later to the University of Kazan, where he did post-graduate work in Law and Economics.

His favourite subject is Sociology, but he feels that this requires an extremely wide general education, and has specialized in Economics and its history. He was made a full Professor at the University of Samara (Kuybishev), but as he did not agree with the Marxist doctrine he jumped at the chance to go to Europe in 1923. As he puts it: "I wanted to make my own decisions".

After he left Russia, Professor Pervushin worked as an economist and advisor to various Soviet institutions in France and Germany. He was offered a job in Russia by the Stalin government, but decided not to go back; he worked for some time as a teacher and freelance economic writer.

In 1946 he joined the Linguistics Department of the United Nations, and worked there for 16 years, doing translation and interpreting work. He continued teaching Russian language, history and literature at the Language Courses of the UN, and at the Institute of Critical Languages at Windham College, Vermont.

During this period he travelled all over Europe and America, and visited India and Australia. He has been vice-chairman of the American Association of teachers of Slavic languages in New York, and chairman of its Russian Section, and



— PETER BURSTYN

PROFESSORIAL PROFILES

published several articles on the Russian language.

However, he felt that the work he was doing at the United Nations was not particularly creative, and was very pleased to accept McGill's offer of the job of Visiting Professor of Russian Literature. He gives two courses here, one on drama in the nineteenth century, and one on the novel in Russian literature.

"Literature is an important branch of the Arts, and even

of Science" he said, and cited as examples profound psychological writers such as Dostoevsky and Tolstoy, whom he treats in his courses. In his opinion literature is an essential part of the general culture pertaining to Sociology.

Professor Pervushin likes Canada, especially Montreal, as his daughter and two grandsons live here and are Canadian citizens. He also likes McGill, and approves of the development of the Russian department, but although he might stay here he does not intend to forget about his work at the UN.

He is still actively trying to promote unilateral disarmament — far more actively than before, as he is no longer bound by regulations; he believes in moral disarmament, that is, that a psychological climate should be established as a background for useful talks on military disarmament.

Asked about the difference between Russian and American education, Professor Pervushin said that he does not know about Russia today, but in his day they had to work extremely hard in school, which prepared them to do useful work later on.

He pointed out the high level of technical efficiency which the U.S.S.R. has achieved, probably as a result of this rigorous educational program, but added that he thinks education at McGill attains a high standard.

The Professor would very much like to go back to Russia on a visit. He thinks he could do it safely, for, as he says: "I think I have been an objective man; I try to find the truth, what harm could I do anyone". He could probably do a lot of good.

SUE ALTSCHUL

trainee speaks

CUSO (Canadian University Service Overseas) is an organization which provides short-term work for college graduates in underdeveloped Asian and African countries. The first group from McGill left last September to work for two years in Nigeria. One of the girls has sent us a report based on her initial experiences.

When I was first accepted by CUSO as a potential teacher for Nigeria last May, I expected to be sent to a girl's secondary school; when I went to the CUSO orientation program at MacDonald in July, I still did not know where in Nigeria I was to go, nor did most of the thirty or so of us that they had selected.

I arrived at Lagos Airport to find that I was to be a "tutor" at a co-educational teacher training college. I also found that, far from the steaming, baking jungle that all my non-Nigerian friends at McGill had

prophesized, the countryside is well-populated, full of small farms and clusters of villages.

The climate is indeed much more comfortable than the summer days in Montreal when one can fry eggs on the pavement.

No Boulevards. Otta is a small town in the Western Region (equivalent to a Canadian Province), 25 miles north of Lagos the Nigerian capital. It bears much the same relation to Lagos, as St. Anne de Bellevue bears to Montreal. The road between them, however, bears not the slightest resemblance to Metropolitan Boulevard.

The road is narrow and winding, except in a few places broad and straight enough for everybody to try pass everybody in front of them, and it is bumpy everywhere. In the many small towns it passes through, goats, sheep, ducks, hens, and small children wander indiscreetly across it; commerce, in small shops and market stalls, flourishes along it. This makes

the journey to Lagos much more interesting, though slower, than to Montreal.

As "expatriates", my American colleague and I are entitled to quite luxurious quarters. Although I am only earning about half the salary I would expect in Canada, I have a four-room house and a servant all to myself, which I am sure I could never afford in Canada.

We have electricity, which occasionally fails, and cook by "bottled" gas. We have running water, when it runs, which isn't often; it is pumped up from the local river, and when all the compound is washing, the water pressure is too low for our taps. We also have to boil and filter our drinking water.

Mosquito Nets. We sleep under mosquito nets, in the best tropical novel style, because of malaria. Malaria is the bane of Nigeria; it is probably the basic cause of most of the things that

foreigners complain about in the country.

Almost everyone suffers from it, more or less, and by sapping the individual's vitality, it retards the community's progress. But someday it must be conquered, by exterminating mosquitoes, using nets and taking pills. Only a few of the students use nets, but Miss Dean, the American, automatically gives out Nivaquine whenever anyone complains to her of a fever, headache, or strange pain.

At the moment I am enjoying my work here. It is not always easy, and not always apparently rewarding; frequently it is extremely frustrating. If one comes here expecting to move mountains, one will be disillusioned, for one can only turn over a few molehills.

PETRONELLA CLARK

Next week, we will publish the part of Miss Clark's letter which deals with her job and the Nigerian educational system.

"Declaration Of Support"

"We, the undersigned, unanimously agree that Queen's Golden Gaels will be defeated this coming Saturday, November 17, 1962, by our McGill Redmen by at least 7 points."

Harry Bloomfield, Paul Bechic, Carlo Miller, R.W. Davidson, David J. Cyr, R. de Mon, D. Rothman, B. Atlas, S. Gromko, E. Luyos, M. Duphy, J. Gray, D. Hamilton, D.K. Ash, Lome Coqu, George Hofer, Adam Bruckner, R. Wygnauski, P. Urtas, Allan Brooks, Larry Abman, Peter Szich, E. Hollander, A. Boyan, B. Tesair, Michael M. Peterson, Olav Niland, Al Magill, Jerry Cobbett, Samuel Herschenhorn, John Rothschild, Michael D. Vineberg, Jane Stewart, John Sargull.

Paul Kingwell, Alex Geyon, Ian Lightstone, Bev Steen, Ray Maasik, David J. Shern, Michael V. David, Alan J. McYorda, Ted Roseman, Myer "Butch" Shimmelman, Rosalind, Sanginur, Jack Brawler, Michael Bradley, Bernie Shaffer, Mary Feton, Randy Hoffman, Susan Doubilet, J.P. Billich, G.L. Miller, Allan Jarvis, Anthony Chin, Cynthia Bauman, Wendy Davies, G. Boufford, P. Stridham, Lorraine Howard, Myron Galloway, Marsha Stern, Sadie C. Hamepy, Sandra Herrra, John Ford.

Stan Albert, Bill Hersh, F. Newner, Tom Pascal, Jerry Borenstein, Alan Chodas, D.J. Stewart, Sue Altchul, Ron Margo, Tom Lockwood, Robbie Noel, Doug Wilson, Junis Agneues, Rod Birrell, Mike Schulz, Gerry Gorn, Ran McCulloch, B. Baron, Peter Brown, Fred Krumelick, Sue Isenman, John Kauffman, Ron Hallis, Stan Lutin, Robert Aiken, D.D. Hearn, Doug Maxwell, Ralph Emige, J. Pantelidis, G. Thorburn Brown, John Soliman, Michael St. Cyr, Alan Slakman.

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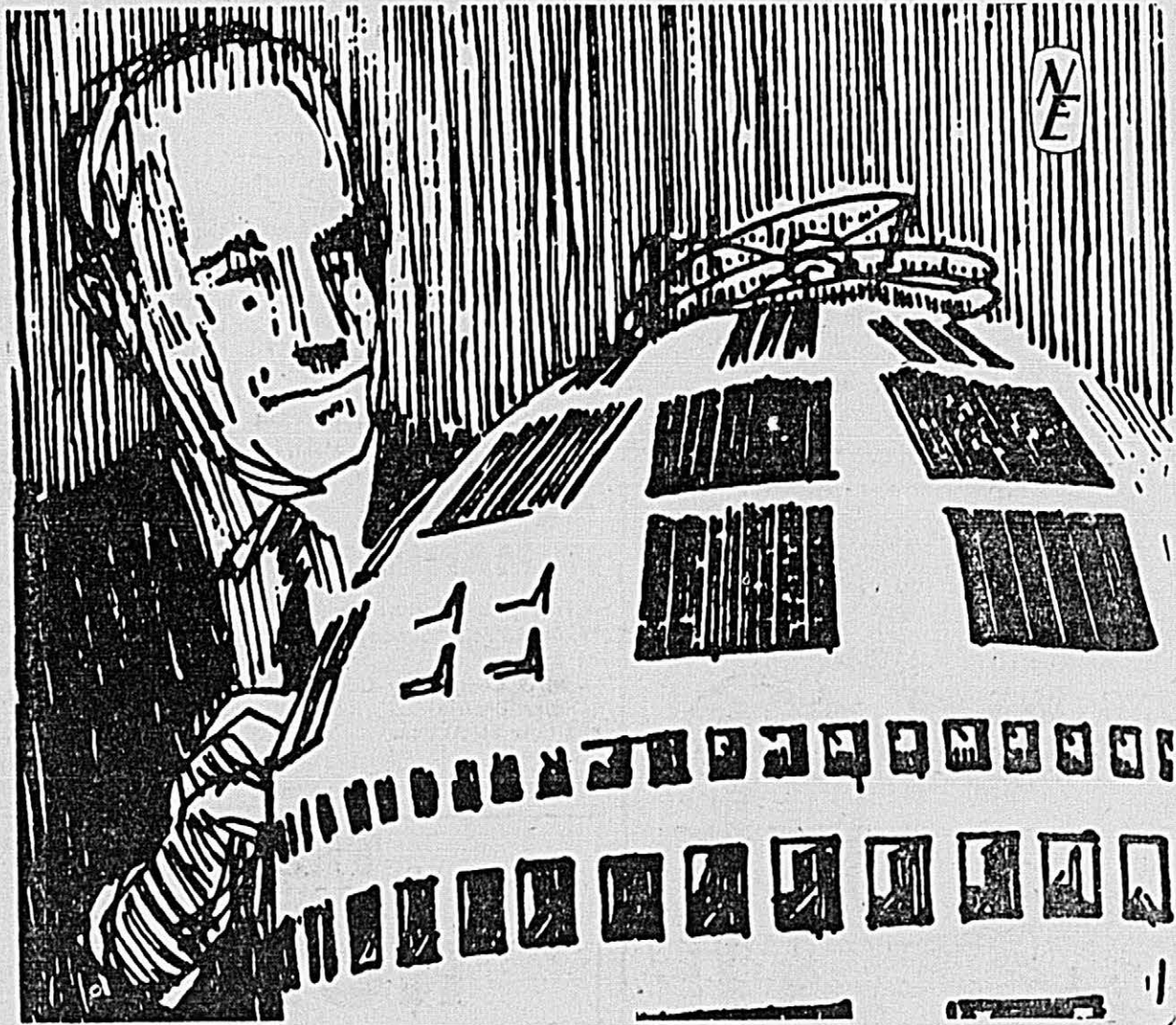
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Swinging Sounds In The Sahara

(First of a series)

In Africa drums are used as a vehicle of language, although this is less noticeable today than it was in the past. The early hazy approach to the use of drums is now largely discarded but there remains a sentimental attachment to the art of drumming.

As a system of communication, it is particularly widespread in West and Central Africa; wherever it has been found, its structural principles have been found to be the same, even though these principles are applied to different languages, and sometimes to different types of drums. There is not just a single drum language but different drum languages restricted in geographical distribution and almost coinciding with linguistic boundaries.

I shall attempt, in this series, an appraisal of the scope of the

use of drums as a vehicle of language, and of its significance as a cultural phenomenon.

For anyone who wishes to understand the scope and meaning of this peculiarly African art, there are at least three things one ought to know about drums and language. First of all, one ought to know the contexts in which the drum language may be used, for part of the meaning of the system is defined by this. In Ghana, for example, if one hears the *atumpan* drums early on a Sunday morning in an Akan society, one can at least guess that the Akwasidae festival is about to begin.

Secondly, one ought to know the types of drums that are used in these contexts. If one knows the sound of a *susubiribi* drum, for example, one will be able to guess, quite accurately, why it is being played at a particular time of the day and act

accordingly. Thus while drum A may be used to announce the approach of a festival, drum B will be used to announce an emergency or some social function.

Thirdly, a knowledge of the texts or range of texts played by the drummer and re-interpreted by the listener will give one considerable insight into the drum language, and more especially into the tradition and values of the society that use it. In this instalment, I shall attempt to discuss briefly the first of the three aspects of the drum

by NII T. QUAO

language which I have described — namely the contexts of the drum language with particular reference to the situation in Ghana with which I am mostly familiar.

Drums are used on a variety of informal occasions. They may be heard in the evening when entertainment is provided by the drums of "popular bands" of the traditional type. On such an occasion a drummer may want to address a dancer, or make a comment of general interest. He may do so by means of his drums, and get back responses in the form of action or speech.

Humanist Fellowship of Montreal

ART AND HUMANISM

A free public lecture by W. David Feist, Sunday, Nov. 18 at 8 pm.

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Drums are played on all important or formal occasions. The drums of the *adowa* band are heard at funerals celebrated in the Akan tradition. *Bomaa*, *mpintin* and other ensembles may be heard at durbars, festivals and ceremonies of installation of traditional chiefs. At funerals the drums support the singing of songs with rhythms that enable both mourners and sympathisers to express sorrow by way of bodily movements and gestures. Some of these rhythms may have a verbal basis. The drummer may single out individuals for messages of sympathy. He may play some known proverbs or reflections on death like:

*Slowly and patiently
I get on my feet
Slowly and patiently
I get on my feet
We have since ancient times
Never ceased to suffer;
The Ogyapam tree and its
ants are from long ago;
Condolences! Condolences!
Condolences!*

On the approach of local festivals, drums may be used to prepare the minds of the people — to remind them of the coming occasion. This preparation may take the form of, or include, a period of "no drumming" announced on drums. The ban on drumming is subsequently lifted by further beating of drums.

During the celebration of the festival itself, drumming has the function of drawing crowds and keeping them together. It provides an appropriate atmosphere as well as opportunities for public display of one's dancing ability, one's knowledge of drumming, opportunities for self-expression through the dance — expressions of praise, despair, friendliness and loyalty. Thus boredom and the tension of a solemn atmosphere may be avoided through drumming. In this

instance, drums may therefore be used not only as instruments of music but also as instruments of language.

In times of a crisis or emergency, drumming may be heard as a means of summoning or directing people or of keeping up their morale:

*Bestir yourselves.
Arise, arise! Hurry!
The town is on fire!
The town is on fire!*

When intertribal battles were rampant, drums accompanied the troops to the front. They announced the approach of a troop, urged soldiers on, aided in maintaining morale and kept a company together. In the event of victory or hardship calling for retreat or redoubled effort, the drums would be called upon to give the necessary message or alarm. Another important context in which drum language is used is that of public worship.

All the contexts I have mentioned are social or religious ceremonies and emergencies. Outside these, the use of the drum language is restricted. African societies differ in the type of control which they exercise over drummers. Among the Yoruba and Hausa of Nigeria, and the Dagbanis of Ghana individuals can go about drumming on their own in praise of people.

However, the drum can be looked upon rather as the possession of the community and therefore, for their use. Thus it is not for example, generally used for announcing private social events or births, or deaths of common people (just as a Nation's flag is not flown at half-mast anytime a death occurs!).

The drummer (and good young ones are now becoming less common) is a servant of the community held in high esteem both for his knowledge and command of this special art.

ASIA WEEK

Tues. Nov. 27, 8:30 pm

MOYSE HALL

VARIETY SHOW—a display of songs & dances from Arabia, China, India, Israel, Japan & Pakistan

Wed. Nov. 28, 7:30 pm

PSCA

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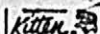
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CF2-6

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3. ONE W.A.A. REPRESENTATIVE

(From First Year)

All nominations must be signed by at least twenty-five members of the Women's Union and the nominee herself.

Nominations close Friday, November 16 at 2 pm. They may be handed to the Women's Union Office in R.V.C. between 12 and 2 on weekdays.

Elections for these positions will be held on Wednesday, Nov. 28th.

All candidates must be academically clear, i.e. must have passed all subjects of the previous year.

CLAUDIA HULME
Chief Electoral Officer
Women's Union

MCGILL DAILY PANORAMA

Vol. 2

FRIDAY, NOVEMBER 16, 1962

... 8

Uneven But Worthwhile:

The Cherry Orchard

THE CHERRY ORCHARD, by Anton Chekhov, English translation by Constance Garnett, directed by Frank Faragoh and presented at Moyse Hall with the following cast:

Lopahin, a merchant	James Bradford
Dunyasha, a maid	Deirdre Easusang
Epihodov, a clerk	Anthony Norrthey
Firs, an old valet	Dennis Mullen
Madame Ranevsky	Ann Purdon
Anyas, her daughter	Marilyn Sims
Varya, her adopted daughter	
Gaev, her brother	Marjorie Barton
Charlotte, a governess	David Brown
Semyonov-Pishchik, a landowner	Nedra Johnson
Yasha, a young valet	Hugh Sproule
Trofimov	Jesse Dickson
A wayfarer	David Wilson
The station master	Bruce Mackay
Visitors, servants	Robert Goodland
	John Dixon,
	Peter Woronoff

One thing about a play like "The Cherry Orchard": it is pretty hard to lose on it. The play is so carefully and brilliantly conceived that, given a cast who can speak clearly, it is bound to get across to the audience. Chekhov is Chekhov, and quite often that is enough. For a performance which justifies the merits of this play, however, a lot more is required.

The Cherry Orchard is a comedy-drama of individual struggle in the complex of social change. Each individual, who assumes the characteristics of a type while retaining at the same time his own personality, is defined within this complex by the stage he has or has not reached in adapting to this change. No one, except Anya, has come to terms with himself or his situation.

The Ranevsky estate is to be sold. Madame Ranevsky and her brother, Gaev, firmly entrenched in the old order, are paralyzed. Neither is capable of any sort of reconciliation. Firs, the old servant, cannot even comprehend the need for this. He still regrets the Emancipation.

Lopahin is the symbol of the emergent power, yet suffers from an obsessive memory of his peasant origin. Only when he finally buys the cherry

orchard does he manage to assume the role that the new Russian society has prepared for him.

Trofimov, the perpetual student well known in Russia at that time, has a clear intellectual understanding of what is happening to them, of the need to reach for the stars which have suddenly appeared on the horizon. But he himself cannot act, and because of this he has a vague awareness of the fact that the new happiness will never be his own.

Varya, Madame Ranevsky's adopted daughter, vacillates between the two opposing classes. Her nature inclines her to the work propounded by Trofimov, but she can work only in the aristocratic milieu of her mother and uncle. When Lopahin announces his purchase of the estate, she throws the keys to the floor and rushes out of the room. Yet she can love this same man.

Well, what happened? We endured a long and somewhat dull first and second act, followed by an outburst of excellent performance in act three, and a fourth act still propelled by the momentum of the third.

Chekhov is notorious for the dearth of action in his plays. But this does not mean that the characters are to wander about aimlessly on stage apparently looking for some justification of their presence. During the first two acts I got frightfully tired of people strolling downstage and, for lack of anything better to do, delivering their lines straight out into the audience.

This feeling becomes frustrating when one realizes that the company actually has found a solution to this perennial problem of staging. This is obvious in act three. I congratulate both the director and his actors on

the colour and movement we enjoyed here. The comedy of the piece is the forte of this production. The striking improvement in direction was quickly picked up by the actors, and all but mitigated the faults of the first two acts.

James Bradford, as Lopahin, was somewhat disappointing. Brilliant in the third act, he failed to lay the groundwork of his characterization in acts one and two. He undoubtedly has the stature and movement of the role, but his attempt to indicate his social rank by some sort of low English accent garbled his speech and severely marred what was otherwise a fairly commendable performance. Furthermore, it did not work. The director should have realized that in a production which is first of all a translation, and is then interpreted by a cast of sharply varied accents of their own, this distinction imposed on one actor can only be meaningless.

David Wilson slipped easily into the role of Trofimov. This is the type of part he always seems to be given, and fortunately always does well. He only suffered from an inability displayed by the cast as a whole to carry off the longer and more weighted speeches.

The role of Firs is by its very nature one which no young actor can be expected to perfect; Dennis Mullen tackled this handicap with admirable proficiency. Anthony Norrthey, betrayed by the costume designer (why don't people read the author's instructions?) nevertheless did a good job with the ludicrous Epihodov. Gaev was simply miscast.

The women in this production, with the exception of Marjorie Barton as Varya, were definitely the strong points of the piece. Marilyn Sims as

Anyas, the young girl who embodies the hope and the beauty of the future, was all one could ask. Her light step, proficient acting, and very pettiness united in a portrayal which was a pleasure to watch.

Ann Purdon, as Madame Ranevsky, was the supreme achievement in casting. I can make no criticism. Burdened with probably the most difficult role of all, she played it beautifully.

Nedra Johnson in the role of Charlotte was simply delightful. She is the best antidote to lethargy I know. The lights seemed to brighten every time she came on stage.

Varya, however, was the second example of miscasting. She herself can apparently do little more than recite lines, and the direction given her did not help. The character emerged as hard, cold, insensitive, and generally undesirable, which is a complete misinterpretation.

In general, the performance was uneven. The sound effects would have been excellent had they been timed correctly. The frightful lighting of act one improved considerably during the rest of the performance. The sets were similar: terrible in act one, but far better after the change. The acting and direction varied from some very poor moments to some wonderful high points.

The production as a whole is not one to rave about, but, certainly the best thing Moyse Hall has seen over the past three years, it is well worth seeing. The audience applauded enthusiastically, and although one suspects that this may have been in large part for the author himself, the evidence remains. If you can make it tonight or tomorrow, do.

SYLVIA BANK

George Bloomfield figures Montreal has about 3,000 reliable English-speaking theatre-goers, 3,000 people who go to a play without the approval of a critic and to a theatre other than the Forum or Her Majesty's.

Bloomfield, 33-year-old director of a production of Arnold Weinstein's "The Red Eye of Love" that recently was a sell-out in Toronto and will be presented here next week, says this number is hardly enough to support a theatre even the size of the St. Luke Street Studio.

"Unless a play runs at least three weeks at the Studio it won't cover expenses," he said.

This fact would discourage most directors but not George Bloomfield, whose attempt to build a repertory theatre at the Studio could herald a new era of English theatre in Montreal.

Bloomfield thinks a lack of policy explains the fall of repertory theatres in the past. They tried to appeal to all types but the wrong people would come to a show, hate it, and never

DIRECTOR BLOOMFIELD

return when they might have enjoyed the next one, he said.

At the Studio he will try to present meaningful plays, plays which will elate, depress or frighten. This way he feels people will get an experience from theatre that TV or a hockey game could never give.

Bloomfield, who took pre-Med at McGill, got a B.A., took two years of Law and then did two years of social work before becoming a director, plans to study Montreal audiences.

In building a theatre here he will ask himself who his audience is, whether "they're Bell Telephone operators, employees of Canadair, frustrated housewives looking for a night out, or all of these and more," and then set out to give them what they want.

He believes people "will really be excited by theatre if they have their

problems spread out so that they can laugh at them and perhaps find new values."

Speaking of the impact plays can have on different audiences, Bloomfield related how "Waiting for Godot" got a mixed reaction from New York sophisticates but had a fantastic effect on the inmates of a penitentiary.

He then cited some of his Toronto experiences, which he says were generally happy. Off-Broadway type plays, put on with "little or no money" are well received by Torontonians, he said.

What about "Red Eye of Love?"

Bloomfield says it's a play very much related to our age. The playwright has developed "a new popular form of comedy that is at once hilarious and provocative, combining a disturbing respect for our dearest

problems with a strong ironical paradoxical humor.

"In the play various values are presented. Wilmer (a bookkeeper) represents idealistic love, forever impractical, generous, poor. Martinus represents the businessman who places success first in his life. Selma runs from one to the other, unable to find happiness with either. This is her fate."

How did Bloomfield become a director?

"I wrote plays for the Players' Club at McGill that no one could understand, so I found I had to direct them. Reading these plays since I find I can't understand them either."

After McGill, Bloomfield wrote and directed films for the National Film Board. Later he did a 90-minute TV show in New York that had to be assembled in six days. He smiled when he related how Variety magazine called it "the fastest show ever put together" but didn't have much to say about its quality.

REFORD MacDOUGALL

MOVIES

"Pressure Point"

Stanley Kramer has done it again. "Pressure Point" is indisputably an artistic success.

It is cast with insight — Bobby Darin, formerly a stranger to art, successful or otherwise, is more than equal to the considerable competition offered by Sidney Poitier in a sympathetic role. Poitier, as always, acts well and consistently, and either identifies completely with the character he is portraying or is able to utterly subdue his own personality in the role — and unflattering makeup and a pair of steel-rimmed spectacles help to make the very prepossessing Mr. Poitier look extremely unprepossessing.

Restrained

It is produced with restraint — the sets are so simple as to be almost stark; the costumes, though authentically 1940 in style during the flashback, are uniformly nondescript; the details of prison life, recently over-emphasized in "Bird Man of Alcatraz" and others of its ilk, are incidental, not vital, to the plot. The production never obtrudes — and the simplicity of the staging echoes the quality of anonymity introduced by the not unusual device of ignoring the names of the central characters.

Precise Editing

It is photographed with skill and edited with precision — there are no superfluties, no hackneyed shots. The relatively static camera during the more standard scenes emphasizes the contrast of the more fluid images summoned to the screen by Darin's confessions during analysis.

Technically, "Pressure Point" is an imaginative film — the audience, aware that Poitier, as Darin's prison psychiatrist, is a Negro, watches Darin, unaware the doctor is a Negro, walk into Poitier's office. Darin raises his head to look at Poitier — and the camera is focussed on Darin's face as he laughs uncontrollably.

The camera is used still more deftly in a semi-dream sequence from Darin's psychoanalysis — Darin visualizes himself as a little boy, blowing bubbles, sitting on a back stoop. One of the bubbles dissolves to reveal two little boys skipping across an infinite landscape of rounded, grass-covered hills — Darin and his imaginary playmate. As Darin grows older, he rejects his playmate and the camera records this rejection in slow motion as he runs downhill, away from his companion and his childhood, to hurl his bubble-pipe over his head — where it becomes a rock breaking the windows of his seventh grade classroom.

It is directed by Stanley Kramer. Obviously with consummate artistry.

Criticisms

In fact, the only criticisms that can be made of the film as a whole are rather petty. The title is rather inappropriate, suggesting sensationalism rather than artistry. And the face applied, by what cinematographic magic I do not know, to Bobby Darin as a little boy, while magically like Darin, was even more inappropriate and grotesque. Sidney Poitier was rather obviously artificially aged, before and after the central flashback.

Without implied criticism, however, one might ask why Mr. Kramer selected this script. Without becoming repetitive he has combined three much-repeated themes — racial prejudice, capital punishment, and psychoanalysis — but the result of this combination is rather difficult to define.

The theme or themes are apparently that prejudice, racial or otherwise, is always wrong; that capital punishment is not always right; and that psychoanalysis is a thankless and extremely difficult, if valuable task. It is virtually impossible to discern a more specific theme. The final line of dialogue seems to contain this evasive message — Poitier says to the angry young psychologist, who is no longer quite so angry, "Don't let me down just because you're a white man."

However neither the audience nor, it seems, Mr. Kramer, is able to interpret it satisfactorily. Perhaps the reason for Mr. Kramer's rather inexplicable attempt to deal clearly with a script that is less than clear is simply to prove that artistry can be frequently made to compensate for lack of meaning.

A. B.

MUNCH MORE SUBDUED THAN ME CONDUCTS MSO IN DYNAMIC PROGRAM

The Montreal Symphony conducted by Charles Munch with clarinetist Raphael Masella, in one of the regular subscription concerts at Plateau Hall, Tuesday, November 13. The following program:
Berlioz — Romeo and Juliet Symphony (excerpts).
Debussy — First Rhapsody (for clarinet and orchestra).
Walter Piston — Symphonic Prelude.
Roussel — Bacchus and Ariadne Ballet Suite No. 2.

The Gilded Mean

Folk music, like so many activities in our self-conscious universe, is now an art form; the folklorist protrudes like a necessary fixture in the bathroom of cultural development. And this increased insistence upon the cultural value of folk music, this cleansing of the great unwashed (the homogeneous "Family of Man") presents a pair of pointed extremes to the practicing folk-singer whose choice immediately defines personality, material, and audience.

Somewhere between purism and commercialism each singer must now take his stand, prepared to face either the disgusted grimace of the purist or the blank indifference of the button-down collar. The commercial singer has one advantage: he sings all the way to the bank. We are an age that emphatically demands integrity while it finances falsity.

Ian Tyson and Sylvia Fricker, who are now appearing at the downtown FinJan, represent an interesting reaction to the present dichotomy. As Ian puts it, they want to stand "somewhere between the introverted approach and rank commercialism" or, more simply, they want to be rich, honest folksingers. This desire is evident in their manner and material, and even though the dollar sign appears constantly, it does not give the usual fig's end to authenticity.

Disadvantage

But such an attitude as the one adopted by Ian and Sylvia has an obvious disadvantage: many of their songs may offend, by turn, various segments of the audience. Often the meaning of a song disappears in the shadow of a technically good sound, as in "Living Humble" which loses its gospel flavor in delicate two part harmony. But in the next number, "I'm a Rambler, I'm a Gambler" for instance, the simplicity of the lyric comes clear and Ian Tyson enters the world of Jack Elliot.

But then, and worst of all, a song may be totally misrepresented. This was unfortunately the case with "It Makes a Long Time Man Feel Bad", a song written and sung by a man serving twenty years to life imprisonment at Retrieve State Farm in Texas. For some reason Ian and Sylvia felt obliged to deliver such lyrics as: "Surely my mother must be gone/ Surely my mother must be gone/ It makes a long time man feel bad" with a driving rhythm and a crass popular phrasing that delights so many CKGM listeners.

A.G.G.

Seventy-one year old Charles Munch's style of conducting is certainly a contrast to the ecstatic, athletic technique of Zubin Mehta, to which Montreal audiences have become accustomed. The orchestra itself is now accustomed to a conductor whose presence they can always feel throughout a work.

Hence, because of Munch's slightly more subdued manner and his tendency to occasionally retire spiritually from the piece, certain effects, principally the acceleration of tempo, did not always emerge perfectly. However, in the turbulent passages at the end of the Berlioz and in the last work, he was undoubtedly in complete control and the result was very effective.

In general, the program chosen was impressive but not inspiring and so our orchestra's greatest attribute, its emotional capacity, was left relatively unexploited. In the most adaptable of the works, Romeo and Juliet, the muted string passages were beautifully executed, especially by the viola and 'cello sections, which are rapidly rising to become the outstanding sections of the orchestra.

Masella

The clarinet is undoubtedly an extension of the anatomy of Raphael Masella; his respiration, and the inter-change of blood between himself and his instrument are appreciably felt by his audience. In spite of an injury to his fingers, he is in supreme technical command of his instrument. The intricacies

of the Rhapsody belished with great believable facility. Mr. Masella's success only among his orchestra as a musician, one of the world's clarinetists.

Bacchus and Ariadne, climaxed by the famous Thésée performed with enthusiasm. Here total absorption the requirements of the orchestra must be sustaining a projection with the maximum feeling; a program could have allowed the dynamic properties themselves.

STEVAN

jazz

rick kitaeff

Patrons of La Tete de L'Art last weekend were treated to a surprise guest appearance of famous bassist-composer-leader Charlie Mingus, who sat in with the resident Ted Curson group on piano Friday night and on bass Saturday.

Although many were disappointed at the chaotic conditions of the group's performance on Friday, none would deny that Mingus communicated his own exciting blend of the primitive and the ultra-modern elements in jazz. Although there are few contemporary musicians so comfortably entrenched in the "blues-and-roots" tradition, Charlie Mingus is always eager to experiment. This fact was made abundantly clear from the start, in his very original and almost chordless piano solo on "Take the 'A' Train".

But his piano work in general is not well-rounded or very profound; his technique is distinctly limited, his modern ideas sometimes appear to be a mere affectation, and in general one gets the impression that the instrument is no more than an entertaining and somewhat useful diversion for Mingus.

Drives Group

His real forte — on this occasion at least — was the moving spirit of the group. Ted Curson, long associated with Mingus and appearing with him on four records, says of the veteran in a recent Downbeat, "He puts so much pressure on you... He always expected more from you." This picture is certainly consistent with the impression given by Mingus in his relationship to the group at La Tete de L'Art. Despite his obvious difficulty in getting the sidemen to play in exactly his groove (he gave drummer Pierre Beluse an especially hard time), almost through sheer brute force Mingus managed to spur bassist Fed McHugh and the two horns to a white-hot cook-in, with some truly inspired solos.

Not unnaturally, Curson and Mingus communicated beautifully the entire evening in the true spirit of a reunion. Whenever altoist Al Doctor soloed, the two would be heard behind him collaborating on simple but inventive riffs, such as whole tone-half tone scales.

Non-Musical Aspects

In the same Downbeat article, Curson makes reference to his own heritage from Mingus of mastery of the non-musical aspects of jazz. It is precisely in this non-musical aspect that Mingus proved deficient on Friday night. Whether out of an inflated sense of their own artistry or "Crow Jim" sentiments or some other reason, both Curson and Mingus much of the time refused to project either for their sidemen or their audience.

Their failure to come to some preliminary agreement on the tunes to be played resulted in farces like the confused performance of "Well You Needn't" (or rather its changes, since no one seemed to know the melody) and isolated fragments of various tunes and progressions, according to the whim of Mingus.

HTA, An Analysis, Not A Love Story

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N HARNAD

A KIND OF LOVING. Screenplay by Willis Hall and Keith Waterhouse based on the novel by Stan Barstow. Directed by John Schlesinger. Produced by Joseph Jannl. At the Westmount Theatre and the Dorval Twin Theatres Red Room with the following cast:

Vic Ingrid
Mrs. Rothwell
Mr. Brown
Mrs. Brown
Jim Brown
Christine
Conroy
Jeff
Alan Bates
June Ritchie
Thora Hird
Bert Palmer
Gwen Nelson
Malcolm Patton
Pat Keen
James Strethurst
James Bolam

Despite its title, "A Kind of Loving" is rather definitely not a love story. The British cast and the director have attempted an analysis of character, rather than a romance, and it is in a sense a measure of their success that the film seems at times incomplete. Alan Bates and June Ritchie, in the principal roles, manage to invest the characters with both a past and a future, to suggest a vignette rather than a self-contained story. Alan Bates, as Vic Brown,

works as a draftsman in a factory somewhere in the Midlands. June Ritchie, as Ingrid Rothwell, is his co-worker. They meet at the factory. He takes her to the movies. They neck passionately on Sunday afternoons. He begins to lose interest. Frantically, doing anything not to lose him, she takes him to her empty house on a rainy Sunday. Their love-making is not a success.

During the next few weeks he avoids her completely. At a Saturday night dance to which Vic somewhat ostentatiously did not invite her, she seeks him out to tearfully announce that she is pregnant. He agrees to marry her, destroying his plans for travel on the continent and permanently binding him to his job as a draftsman.

Honeymoon Over

After a rather surprisingly pleasant honeymoon, they re-

turn to live with Ingrid's widowed mother. He spends a miserable eight months being careful not to drop ashes on the bedroom floor. The baby miscarries. Ingrid remains a semi-invalid. Vic, Ingrid, and Mrs. Rothwell spend the evenings watching television and arguing.

Vic goes on a defiant pub-crawl, staggers home at three am to be confronted by a locked bedroom door, and an impotently furious mother-in-law. He staggers out again, swearing, at three thirty. He is coldly received by his family and returns to Ingrid. They finally decide to find an apartment for two.

Many Levels

At times the film is a study of two people with different definitions of love, at times a typical case history of a marital relationship, at times a comment on modern courtship and marriage rituals. The last of these themes is strongly emphasized by the opening scene — Vic at his sister's wedding — and the final dialogue — Vic saying defensively in response to Ingrid's shocked prudishness, "Well we are married, aren't we?" — but it is left to the audience to interpret and to reflect.

The deliberately slow pace set

by Director John Schlesinger sometimes seems unnecessary, but in the total effect has meaning and value, giving the characters reality and depth and, in a sense, isolating them from the intrusions and distractions of their environment.

Lyric Photography

The photography increases this almost lyric effect by its relative smoothness, avoiding the usual sharp cuts and fast panning, and depending on lingering shots for emphasis. The camera occasionally infuses the most emotional dialogue with an almost hysterically amusing humor, as in a slow pan from the passionately entangled couple to the protestations of affection and disaffection scrawled on the walls of the wooden cubicle in which they are sitting, while Vic mumbles hoarsely into Ingrid's neck, "I love you Ingrid, I love you."

Humor at times entirely claims the audience, and it is not always restricted to effects of the camera. When, at the conclusion of his pub-crawl, Vic bursts into his mother-in-law's pristine, bourgeois living room, the quivering Mrs. Rothwell launches a blistering verbal attack. In a crescendo of hysteric-

al rage, she screams that he is an animal. His only response is to turn slowly towards her, resting his head on the arm of the chair, and vomit. She sputters, turns green, and is unable to watch. Vic raises his head and watches her leave the room.

Cast Well-Cast

Alan Bates gives a credible and moving performance, assisted by his memorable and handsome features. June Ritchie is either unerringly type-cast or an extraordinarily talented actress — her performance not merely a performance, but a personality. The remainder of the cast provides a realistic and fitting background.

Particularly outstanding is an unidentified actor playing the marriage clerk, who in three minutes leaves an indelible and extremely clever impression of an extremely minor character.

Angry Young Man John Schlesinger shows surprisingly little anger in this, one of his most widely-shown films; "A Kind of Loving" is partly bitter, partly strangely resigned, scarcely angry. It is however an artistic effort which has not failed in the attempt.

Movies

Whatever Happened To Baby Jane?

WHATEVER HAPPENED TO BABY JANE? A Seven Arts-Associates and Aldrich Production. Opening today at the Palace Theatre with the following cast:

Jane Hudson Bette Davis
Blanche Hudson Joan Crawford
PRESSURE POINT. Produced by Stanley Kramer. Directed by Hubert Cornfield. Screenplay by Hubert Cornfield, and S. Lee Pogo. Based on an incident from the book "The Fifty Minute Hour" by Dr. Robert Lindner. Starring Sidney Poller and Bobby Darin. Opening today at the Princess Theatre.

Baby Jane, a child vaudeville star, grew up and turned out to have no talent. She retired with her sister Blanche and spent most of her time drinking. Here the story opens, and ought to have closed.

When the girls grew up, Blanche Hudson, Jane's sister, became a highly successful actress until Jane, apparently fed up with living under her sister's shadow, tried to kill her, but succeeding only in crippling her. Blanche, cloyingly good, forgave her sister, made allowances for her behaviour, and smiles throughout the movie. Both characters are totally unreal.

At this point, both the situation and the film degenerate. Friction develops until the inevitable Hollywood violence appears. One would think that after so much practice, Hollywood would have learned how to portray sadism successfully. No, not even this comes off. No pain or horror, only boredom, is the viewers' lot.

Shallow

The movie carries on in its shallow manner. The director seems to have liked one of the scenes — the one in which Blanche, discovering another of her sister's misdeeds tries, with disastrous results, to communicate with the outside world. In fact, I'm certain he liked it, because he used it four or five times.

A formula appears in the photography too. Time and time again in the photographs, cliché replaces craftsmanship. For example, a scene occurs on a beach. The only possible justification for this is the director's, or perhaps his audience's liking for beaches.

Divulgate

At the end, something is disclosed with the probable intention of injecting credibility into the main characters. Needless to say, it doesn't.

The viewer was reduced to grasping for straws to make the film bearable. One or two humorous touches eased his boredom. At one point, the film looked like it was getting somewhere at last. Jane, old bag that she was, was singing one of her vaudeville songs. Confronted by the mirror, she collapsed into sobs, her bony fingers covering her pitiful face. The scene shifted and my hopes faded. The film got nowhere.

GARY LUXTON

JOAN BAEZ — A UNIQUE TALENT

Joan Baez, who appeared in Montreal Sunday, is one of the most respected folk-artists on the concert stage today — amongst concert-goers and folk circles alike. The reason for such success does not lie in seniority for she is not yet twenty-one. Nor is it due to a remarkable stage presence, for she is a small, slim girl. An engaging personality or a winsome smile is still not enough to explain her popularity.

The explanation is talent, and Miss Baez is gifted with a unique and unprecedented talent among female folk-artists. Other singers, such as Bonnie Dobson, have beautiful voices, still others, such as Peggy Seeger, Elizabeth Cotton or Odetta, are accomplished guitarists, but none of these artists have received the acclamation accorded Joan Baez.

In describing her voice it is not sufficient to say that it is a lovely soprano. There is that indescribable extra quality of intensity, emotion or spirituality that makes it stand above others. These qualities are further heightened by faultless musical phrasing and impeccable diction.

Her guitar work is truly sensitive — that is, sensitive to lyrical content, word position, and simplicity or complexity of the melodic line. Although demonstrating a fine knowledge of the instrument, Miss Baez does not allow the guitar to overwhelm the listener or detract from the song. If anything, her voice is the distracting element.

Repertoire

The bulk of her repertoire lies in the traditional Anglo-Saxon and Scottish melodies.

Her voice is aptly suited to this lyrical collection.

One of these songs, 'Mary Hamilton', tells the story (historically untrue) of Mary Hamilton, one of the four ladies-in-waiting to Mary, Queen of Scots. When the Queen was executed, the Four Maries (as the song is sometimes called) were also sentenced to die because of their ties with her.

In topical songs also, Miss Baez leans towards the lyrical. Her rendition of Ed McCurdy's "Strangest Dream", in which the "world had all agreed to put an end to war" was done so convincingly and so beautifully that the 'dream' almost becomes a reality.

In an effort to move away from the specialized field, Miss Baez attempted a drinking song "Copper Kettle". Attempted, because her voice is simply not suited for this type of lusty, forthright song. Lines such as

"we ain't paid no liquor tax since 1792" were not meant to be sung beautifully.

Specialization

However, specialization also has its problems — in the danger of monotony. Miss Baez's habit of singing two or three songs uninterrupted does not help the situation. Continuous beauty can become boring and beauty is not the sole criterion of folk art. This is not to imply that Miss Baez neglects such factors as emotion, flavour or lyrical shading. Nevertheless, the end result is one of overwhelming beauty. After an hour one is content to sit back and listen to melody pouring forth so fluidly and effortlessly, without thought of the message or emotional impact of the song.

I hasten to add that none of the above criticisms are or were indicative of the audience's reaction. The crowd received Miss Baez most enthusiastically and clamoured for more.

Joan Baez is not just another sudden success, or overnight sensation — she has a rare and enduring talent, the full impact of which may not be fully evaluated for several years. However, the swelling numbers of her imitators are testimony to the dynamic influence which she has had on folk music.

ELYSE J. WEINBERG

PANORAMA

Published every Friday by the MONTREAL GUY at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

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GILLES VIGNEAULT

The French tradition of the "chansonnier" has a long and colourful history. Among its most admired exponents in present day France are men such as Charles Trenet, Leo Ferre, Georges Brassens, etc. What unites these singers of disparate styles and approaches, and what distinguishes them from their contemporaries in America is a common preoccupation with the lyric content of the songs they sing. Thus Leo Ferre sings Beau-



delaire, Louis Aragon; Georges Brassens sings Rutebeuf, and all of them write songs which at times are truly inspired poetry and at their worst escape the banality of moon, spoon and June.

In French-Canada the chansonnier has long been a popular figure as well. Such names as

Felix Leclerc, Claude Levellie, have an enthusiastic following among French-Canadian audiences.

Relating to this tradition in a way which is particularly his own, Gilles Vigneault stands as an admirable contemporary to the above mentioned singers. One has only to hear these songs interpreted by other singers to realize how much his presentation is a part of these poem-songs.

His voice is harsh, rasping, hoarse; there is certainly nothing of the smooth cocktail-lounge crooner in his manner, yet with his first words and outstretched arms he holds the audience, even an audience that does not understand his words.

There is great variety in his songs. Many have their source in the life of a French-Canadian village: 'Ti-Franc La Patate', 'Ti-Paul La Pitoune' — a lumberjack, 'Zidor le prospecteur', the bums, 'Jos Monferrand' — the legendary giant, 'Jean-du-Sud' — the fisherman, the village square dance at 'St. Dillon'.

Then, too, there are the more formal ballads: 'Quand vous mourrez de nos amours', 'J'ai pour toi un lac' — lyrical, emotive and rich in surrealistic imagery. It is in these especially that he reminds one of some of

the best songs of the Paris 'school'. Perhaps it is because Natashquan, his village, at the edge of the Gulf of St. Lawrence is spiritually closer to France than distant Montreal.

Vigneault has appeared in many places ranging from Paris to the Cap de la Madeleine on the Gaspé. Everywhere the reaction has been tremendous. And when at the final moments of his concert he dances off the

stage, the applause continues for what seems endless minutes.

All this is, I suspect, news to most readers of this newspaper.

English Montreal with its annual cultural pilgrimages to the third rate American road companies playing at Her Majesty's, has made little effort to acquaint itself with the current vitality of French-Canadian culture. This sectarianism, of course, is mutual, but a simple need for in-

FRIDAY, NOVEMBER 16, 1962

tellectual survival would seem, to me, to advise a tentative exploration of Montréal Français.

SCOPE of McGill University is therefore to be highly recommended for providing this opportunity for us. On Tuesday, November 27 Gilles Vigneault will sing at Redpath Hall of McGill University.

ANN CHARNEY

RADIO MCGILL

CFCF-FM, 92.5 mc.

From Thursday, November 22 to Friday, November 30 (the duration of the British Empire Games) Radio McGill will broadcast between the hours of 7:30 and 8:25.

MONDAY, NOVEMBER 19

7:05 — REPORT: ON THE CANCER RESEARCH SOCIETY.

7:25 — THE CANADIAN.

Man-in-the-street opinions on the Canadian personality conclude the series.

7:40 — INTERVIEW: WITH MR. HARRY BLANK.

TUESDAY, NOVEMBER 20

7:05 — PREVIEW OF SCOPE.

7:30 — SKYLINE.

Topic is University Planning.

WEDNESDAY, NOVEMBER 21

7:05 — RELIGIONS OF THE WORLD.

7:25 — POETRY IN PROGRESS.

THURSDAY, NOVEMBER 22

7:30 — PLAYHOUSE 91.

8:05 — INTERVIEW: WITH CLIFFORD KNOWLES.

FRIDAY, NOVEMBER 23

7:30 — IMPROMPTU.

7:45 — CAMPUS CAPERS.

Discussion of the Commission on Publications.

8:07 — THE LIVING VOICE.

Second in a series of discussions of contemporary poetry.

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ἔστι Ἑλληνική ἔμολ by Zusie Scott

The Fraternity football season opened Wednesday, with the Lambda Chi's taking the KRTs 6-0. Heiti Muul, of Lambda Chi Alpha scored the only touchdown of the game, although, I hear, both the referees were noble KRT volunteers, I hear, both the referees were noble KRT volunteers. Brian Denyer reports that the stars of the game were Brian Denyer and Barry Flynn.

Yesterday, Forbes Field witnessed the second exciting episode in the series, with Bob Edmison from Hudson Heights of Phi Delta Theta scoring the only two points in the game on a safety touch. Sigma Chi was the opposing team, and from the scoring record, it is obvious that the game was a close fight. Notable players for the Phi Dels were Ian Bruce, Doug Dolman and Dave Rattee, while the Sig's quarterback Al Whiteman, also from Hudson Heights, and the left end, John Sheel, also played a good game.

Rah Rah Schedule

Only two games have been played so far, but there is a heavy schedule for the rest of this week. Today will find the Dekes and the Zetes competing on the Lower Campus. Monday also has a double bill with the KAs meeting the boys of Phi Gamma Delta at Forbes Field, and Delta Upsilon facing the ZBTs down on the campus. Tuesday, the twentieth, is a really big day, with three games scheduled: Psi Upsilon versus Theta Delta Chi on the Upper Field, Phi Epps against the Delta Sigs on the Lower Campus, and the ADs opposing the Tau Epps in the Stadium.

When questioned by a Daily reporter, the Zetes unanimously predicted a landslide for today's game. Bill Jones, a loyal Deke, failed to agree however, and was heard to proclaim, "Dekes, by at least three touchdowns!"

Cancellation: But Spirits High

The game slated for today between Sigma Alpha Mu and the Phi Kappas was cancelled last night, but should be a close fight. "Well, of course we're going to win!" — the Sammies were most confident. Barry Jones, of Phi Kappa Pi called his team "fantastic", and a "power house", and predicted a score of 30-0, with the help of quarterback John Laschinger. It was not known at press time when this game will actually take place, but it should prove interesting.

Basketball

Basketball will get underway on November 19th, so stand by for a report on that next week. No matter who wins, the champions will certainly be highly skilled. It hasn't been for naught that certain type bottle caps have been seen arching through the air towards waste paper baskets.

This column tries to be completely unbiased, unprejudiced and fair. Any complaints should please be made to the daily and not to the columnist.

Intramural Notice

Clinic for referees in Volleyball and Basketball will be held on Thursday at 1 pm in the Lecture Room of the Gymnasium.

All Touchfootball teams are asked to return uniforms in order that they may be cleaned prior to Monday for Indoor Leagues.

All those interested in participating in the Squash ladder Tournament are asked to sign name, telephone number, on the ladder posted in the Squash Courts.

ICE HOCKEY:

Mon., Nov. 19 — 1 pm: Grads. vs Arts & Science.
Wed., Nov. 21 — 1 pm: Medicine vs Commerce.
Thurs., Nov. 22 — 1 pm: Law vs Educators.
Fri., Nov. 23 — 1 pm: Educators vs Engineering.

BASKETBALL:

Mon., Nov. 19 — 7:15: Ct. 1 — Puritans vs Architecture.
Ct. 2 — Polymorphs vs Shysters.
Ct. 3 — Med 4 vs Turkeys.
Ct. 4 — Dent 3 & 4 vs Falcons.
8:15: Ct. 1 — Science 2 vs Bankers.
Ct. 2 — Lightnings vs Educators.
Ct. 3 — Seamen vs Physio.
Ct. 4 — Pinboys vs Med 1.

VOLLEYBALL:

TUES. NOV. 20 — 1 pm
Ct. 1 — Dent 3 vs Comm.
Ct. 2 — Med 13 vs M.M.'s
Ct. 3 — Shysters vs Swivle
WED. NOV. 21 — 1 pm
Ct. 1 — Med 1A vs Bandits
Ct. 2 — Educat. vs Dynamos
Ct. 3 — Dent 1 vs Slivies
THURS. NOV. 22 — 1 pm
Ct. 1 — Dent 4 vs Eng.
Ct. 2 — Flywheels vs Arch.
Ct. 3 — Dent 2 vs Pieple

FLOOR HOCKEY:

Wed., Nov. 21, W.G. 7:00 — Law vs Med 3.
7:30 — Med 1 vs Bankers.
8:00 — Dents vs Swivle.
8:30 — Shysters vs Med 2.
9:00 — Argos vs Wholes.
9:30 — Educators vs Architecture.

Enthusiastic Judo Fans Work On New Throws

Judo Club attendance has reacted exactly as has that of every other campus club — it skyrocketed during the first two weeks and plummeted to half in the next four.

When practices started six weeks ago, over sixty new members were present. There are now less than 30 Judokas left. Those who are no longer around either missed the fascination of judo because of boredom or "the prohibitive press of studies."

Perhaps much of this happened because the long road towards the first colour belt is seldom exciting. In fact, the Judoka must first master the Ukemi, — in other words the specific technique of falling safely. It is not until this is learned that the student may progress to throws. Many of the new members have found the subtleties and intricacies of the Ukemi hard to absorb, but sore backs testify to their endeavours.

However, during the last two or three practices the Juniors have begun to learn the elementary throws, the first being the foot throws or Ceshi-Waza. It is through these throws that they attain split-second co-ordination.

The constant zeal shown by both Juniors and the Seniors stems from the expert coaching of Fred Okimura. He not only possesses the only black belt of third degree rank in Montreal but is also head of the Seido-Kwan Judo Academy.

Under the direction of Okimura, the Seniors throw the Juniors — with no little amount of enthusiasm. However, when the reverse process is carried out, enthusiasm fades noticeably.

The Juniors are not the only ones who have been busy. The Seniors (colour belt members) entered a team some weeks ago in the Seido-Kwan tournament. However, they were easily defeated by the Hatachita Club of Niagara. They were not disgraced in that they were fielded against a team of brown belts outranking them in experience, weight and size.

Since then, the Seniors have embarked on a study of true Judo

which requires no strength — only speed in movement and ease in taking advantage of weaknesses. At the moment they are practicing Randori, a type of exercise where two Judokas practice their throws on each other, neither resisting the other's technique. This new knowledge will be put into effect in the big Intercollegiate Meet in February, although the Seniors hope to have several opportunities to use it before then.



Photo by Ron Fleischman

Ray Noël is seen demonstrating the illegal choke hold on Pete Alexander. Both are big wheels in the Judo Club.

Championship

FOOTBALL EXODUS TO KINGSTON

Saturday, November 17

McGill Redmen vs Queen's Golden Gaels
for the Yates Trophy

Kickoff at 1 pm

Train Departing Central Station 8 am
Leaves Kingston 6 pm. Back at Central Station 9:30 pm

(tickets may also be used to return on later train)

Rail Fare: \$6.75 return

Bond: \$2.00 (refundable if no damage on train)

Stadium Tickets: \$1.50 (excellent seats)

All Tickets Available at the UNION BOX OFFICE, 9 am to 4:45 pm.

For The Cup, And On To Victory!

Bird Basher Crown Copped By Singhal

Intramural Winter Program Starts This Coming Monday

by ENN RAUDSEPP

One of the so-called minor sports, Badminton has not attracted as much attention as it merits. With the season well under way, and the intramural championships now in the spotlight, interest in this pastime should be gaining momentum.

The women's finals are already over and Janet Smith has gathered the laurels by capturing the singles crown. As a result of her victory she gains the right to represent McGill in the upcoming local and intercollegiate tournaments.

Having battled their way into the finals, Kim Singhal and Mike

Butler play a dual role: soloing, and then pairing up with Frances Rorke in the team matches.

The always interesting mixed doubles pairs the versatile Kim Singhal and Janet Smith.

These matches will continue through until Friday when the playoffs start. The three day finals are open to the general public for the 75-cent overall admission price. Starting times for these matches are Friday at 1, Saturday at 2, and Sunday at 1 pm.

The many out-of-town clubs, represented by their finest tournament players, and the strong city teams, are expected to show some of the best styles in contemporary competitive badminton.

The winter intramural sports program, encompassing basketball, volleyball, ice hockey and floor hockey, is slated for inauguration this coming Monday.

These sports offer a more varied bill of fare than the Fall touchfootball league, and consequently almost everyone should participate actively.

For those whose thoughts have by-passed this subject, it is still not too late to join. Interested parties should contact their faculty athletic representatives as soon as possible.

While it contains the ever-popular and hard-fought race for faculty honours, the program is nevertheless principally designed to complement the student's sedentary life with energetic physical activity.

Win a Seegar!

The winning teams of last year have fielded squads once again, and already have that starry-eyed gaze. The Law Faculty, out to de-

fend their Ice Hockey title, is again highly rated. Last year they barely managed to eke out a narrow 2-1 win over Arts and Science. The A & S team also appears strong and is definitely a contender.

In floor hockey, the Dentists, who were the powerhouses of last year, are looking forward to another successful season. Once again their main opposition will probably come from the Arts and Science faculty.

The basketball race, probably with the most participants, and thereby the most popular, is also the hardest-fought activity. All teams look good, and, as in the

other sports, everyone is a winner or a possible champion now.

Is It a Machiavelli?

The volleyball scene has been the locale of a surprising shift in the strategy of the Arts and Science Faculty. Determined to end, once and for all, the Engineers' dominance in this sport, they have combined their two top teams of last year — the Vikings and the Mops. Their new team composed of "stars only", as one member put it, is known as the "Bandits".

All in all, the strategies and counter-strategies of the "Intramuralites" will insure the success of another smashing sportive year.



Kim Singhal shows the smashing form which carried him to the intramural singles championship last night. His opponent Mike Butler was completely overwhelmed, losing by scores 15-2 and 15-0.

Butler last night locked horns to decide the men's singles. After an exciting power-house set, Kim Singhal emerged as the winner with scores 15-2, and 15-0.

The top ranked McGill players will take part in the M.A.A.A.'s 18th Annual Invitational Tournament, starting Monday Nov. 19 at 6 pm.

Kim Singhal will be the representative in the men's singles, and for the doubles will team with Ronnie Chen.

For the ladies, Janet Smith will

Waterpolo Squad Preps for Blues; Match Tomorrow

The Waterpolo team begins its quest for the O.Q.A.A. Championship tomorrow with a "conditioning" game against the Palestre Nationale. Slated for the Currie Pool at 2 pm, this match has nothing at stake and consequently Coach Bob Gauld has revealed that no special strategy will be used. The design is to let everyone play, by changing the lines every so often.

The squad will open its two game schedule with the Toronto Blues, at Hogtown, on Nov. 24th. The home and home series for the Hershorn Trophy will be concluded on Dec. 8 when the McGillians host the Blues in the Currie Pool.

NICKEL IN WORLD MARKETS...JOBS FOR CANADIANS



How Canadian Nickel helps make seawater drinkable in Kuwait

It wasn't so long ago that Kuwait's drinking water had to be imported in goatskin bags; the natural sources of water being particularly foul and brackish. Today, however, the world's largest seawater evaporation plant supplies six million gallons of fresh water daily. Nickel alloys helped make this plant possible, just as they help in similar ways in other countries. Why nickel? Because nickel alloys can best withstand the punishing effects of corrosive salt water. The growth of nickel markets at home and abroad helps strengthen Canada's economy and helps provide more jobs for Canadians.

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